

INTERNATIONAL

Talking Machine Review

London

Spring 1995

£3.00

ISSN 0039-9191

89



PARLOPHONE

Second

RACE SERIES

£

LISTING OF THE COMPLETE
SERIES AND ANNUAL SALES
FIGURES R 2147 - R 2394
JAN 1936 - OCT 1937

Also in this issue: THE COMEDIAN HARMONISTS in PARIS

Talking Machine Review - available back issues:

- No1 1905 G&T machine ad. Ad for records of 6" howitzer Drill (W.W.I), 1902 Lambert Typewriter G&T, list Victor 60,000 Purple label.
- No3 Reprint of instructions for Edison Gem Combination attachment
- No4 US black & silver Columbia 1902-8, Scandinavia Grand label, Columbia thru' Sears pt3. Hislop's Swedish records J Whidden pt1 discography No5 Brunswick USA machines, Repairing Columbia tone arms, the HMV - Deutsche Grammophon separation
- No6 List of Jay Whidden recordings (Sweden issues)
- No7 Much information on Edison Discs Masters and reprints of recording cards (by Raymond Wile)
- No9 Frenophone machine photos: David Bisham pt.3, Jumbo Records, Gramophone horn cranes, Victor fibre needles instructions.
- No11 More on Edison discs masters, Reprint of Pathé phonograph cat. London, Imitation wood graining for Edison enthusiasts
- No13 Klingsor Catalogue reprint, More Edison disc masters,
- No14 More Edison disc masters, The Autophone reprint.
- No15 Various bits and pieces (written during national power crisis 1972)
- No17 Unusual phono coys of Chicago (Tim Fabrizio), Record research No6 Frank Andrews The TMI and The TMJ, various reprint adverts
- No18 Part 1 Pathé machines catalogue 1912, Edison Disc masters continued, Zonophon 5" discs 1905 catalogue reprint, Hetty King obit.
- No19 Part 2 Pathé catalogue, Reprint VICTOR Auxetophone instructions, Record research No8 Frank Andrews, various reprinted adverts.
- No20/21 Billy Mayerl material reprint, British toy gramophone records of 1920s, F Andrews Record Research No9, Additional lists of records for Vol.1 Oak wood Press series, Uncle Josh - Cal Stewart by JA Petty, 1904 Oct. Edison Gold moulded list, Zonophone machines 1919-20.
- No22 Various ads reprinted: Murdochs, Indestructible, Goodson, more Edison masters, 1954 specifications 'Vulcan' mainsprings and machines used for / by.
- No23 The Berliner family history, more Edison masters.
- No24 White Cylinders listing by Frank Andrews. Berliner 'labels' Peter Adamson. (illus). Reprint Edison Catalogue for 1913-14.
- No25 DGG (Germany) photographs of premises and plant (1900c), notes on EMI & Polydor 75/76th anniversaries (1973), Diamond disc adjustments. Edison mainspring dimensions. More Edison masters.
- No26 Early versions of the Edison Tinfoil machine (major article).
- No41 Decca Sweden, Uncle Josh before Cal Stewart, Great Beka Expedition 1905-6, Fonotipia Fragmentia pt2 F Andrews, photos Graphophones.
- No42 Reprint of 'The Gramophone and Mechanical recording and reproduction of musical sounds' paper to The Royal Society 1908 Reddie of Gramo. Co., The Elephone gas burner gramophone (Germany 1906), pt3 Phonotipia Fragmentia, John Bull listing
- No43 Edison Bell operating instructions reprinted (1893), Zonophone pseudonyms, photo of Gramophone Co recording machine (Maiden Lane), reprint of Edison Bell Consolidated Phonograph catalogue.
- No44 Uncle Josh by John Petty, Phonotipia pt.4 - F Andrews, Victrolas cat. 1912, Martin Öhman (tenor) discography - Björn Englund, Edison Disc Masters (cont.), John Bull Records some matrixes.
- No45 Career of Thos Chalmers pt1, Wile. Pathé disc machines cat.1906, Phonotipia pt5, reprint 'Writing in Sound' 1938 EMI (making 78s)
- No46 E M Ginn on fibre needles and electric recording (c.1928), dating Gramo. Co. records, John Bull list, Odeon-Fabrikate cat 1907/8 reprint.
- All the above issues are printed to 8" x 6.5" size (200 x 163mm). £1.00 (\$2) each post free UK.*
- No51 The HMV Victor 're-creation' series. Neophone by Frank Andrews, Coliseum pseudonyms.
- No54/55 Neophone list pt1 F Andrews, Fred Gaisberg's Diaries pt2, Dayton Phonoparts catalog 1913 (USA), Monte Rey Story, Edison Discs masters.
- These above are 10.5 x 8.25 inches (270 x 215mm) £2 (\$5) each post free UK.*
- No58 Pathé 1904 cylinders catalogue reproduction (no other contents) £3.00 (\$9) post free UK
- No59 Monte Rey pt4, Gaisberg Diaries pt4, Resselbell 'More than a Sideboard - More than a Gramophone' and the Carmen model illustrated.
- No60/61 Pathé diffusor 1920 patent. Monte Rey replies (letter from Rey), Monte Rey pt5, 'Star' Records Frank Andrews, Hudson records partial listing. Gaisberg diariespt5, Pioneer (Germany) machines illustrated cat., Template for making a Record Repeater
- No65/66 A history of Starr Piano (Gennet) factory, Monte Rey pt8, Berliner and 7" G&T Records by Peter Adamson, reprint Neophone Disc Phonographs 1906 catalogue, The Duncan Sisters, International Zonophone Company History pt3 F Andrews.
- No67 An interview with Bessie Jones (8/12/73), early Gramophone periodicals in Russia.
- No68 Aviation on records, Gaisberg Diaries 8, Gramophone Co. 6" masters F Andrews & A Badrock. Pathé concert (50cm) discs, Star Cylinders
- No69 Irish songs of McCormack, Coon-Sanders Orch. by L Schwartz, Ramagraph by M Kinnear, Imperial records pt1 F Andrews, Dick Henderson A Badrock, Freda Hempel, motor springs - Terry's of Redditch, ODEON machines 1906 reprinted, Monte Rey pt9.
- No70 Needle Tins - Ruth Lambert, a plaque to Nipper, Imperial Records pt2, Maurice Cole and Winifred Small - Derek Pain, Monte Rey Story pt10, Picca dilly Celebrity series list A Badrock, Durium list (reprint), Recording pianos (Germany 1906), 'Favorite-Singer Record' label M Kinnear, 3pp illustrations of needle tins, Vox and successor by Hansfried Sieben
- No71 Rena, Serena and Sonola machines story Frank Andrews, reprint of Rena catalogue 1909, records of Cantor Sirota list (190?), Brunswick 100 series listing Arthur Badrock, Mr Chas Hassell (story), Monte Rey story pt11, Aviation on Records update.
- No72 Monte Rey story finale, The coming and Demise of Marathon Frank Andrews, Marathon listing, Marathon machines catalogue reprint.
- No73 British Kodisk, Columbia Double Discs (India) M Kinnear, Billy Williams, John Bull and Ercophone Records - Frank Andrews.
- No74 'Count John McCormack - discography' - by Brian Fawcett Johnston (no other contents) £4 post free (USA refer to A Koeningsberg)
- No75 Love Lies etc.. John Goslin, Joseph Leonard Blum - Frank Andrews, Unravelling Ariel - Arthur Badrock, Nipponophone catalogue reprint
- No76 Ernest Newman (organist) history and listing (Octacros). ACO pt1, The Gramophone Record Industry and Art, PEP Report 1951 pt1 reprint, Alexander Schmuller violinist, Loves Lies a pendant J Goslin
- No77 Segis Luvaun - Rainer Lotz discography, Odeon in India M Kinnear, ACO pt2 and addendum, Lannins Lucky Lads, PEP Report pt2,
- No78 Victor Masters on Homochord, English Actuelle and Pathé Actuelle labels F Andrews & A Badrock, ACO pt3, Loves Lies pt3, Cataloguing, reprint Feb. 1904 Discs list 'ODEON' London, Carol Gibbons on the air from Normandie, PEP Report pt3.
- No79 Emile Vacher - R Harvey, Some Early French labels (illus.) - E Bayly, Goons discography, reprint Edison Phonographs 2/4 min cylinder attachment offer, reprint of Phonograph engraving (tin foil), Tannoy 78rpm stroboscope reprint (1938)
- No80 Imperial oddities, Josef Locke EMI discography, Winner curiosity, Radio Bleue, Czech needle tins, Philip Barraud obit., EMG Expert 36 horn machine ad reprint, 1935 HMV Gramophones ad (1935), Paytone illus., unknown 'toy' gramophone.
- No81 Eddie Peabody, The Trocoraggers, Galli-Curci discography, Some oriental labels, Swedish Anders Skog & other Scandinavian cylinder manufacturers, 4 pre-war Italian Columbia portables illus. (900A, 901A, 11A, 85A).
- No82 Phonycord Records pt.1, Needles (some early types illustrated), a French Pathé advert (1909), Various French artistes, a facsimile 8pp Phonycord leaflet in German, Pay home recorders, Radio Luxembourg 208 metres, obit: Theodore Edison, Taal/Afrikaans records
- No83 Phonycord Records pt.2 and listing of British issues. Diamond Record No.628 illus (picture disc), More German Phonycord, A German National Discography, World Records - patents and review of listing. 'SECRET' some wartime recordings.
- No84 American masters on Crystalate mini-discs. Diamond Records, picture discs and listing. Chansophone CDs. Tango-Tango - Peter Mayer. Ivy Benson - obituary. Dilkes airstream modulation horn (1945).
- No85 G&T ad. 1904, footnotes to Junkshoppers, HMV JG series, Patti - a new biography, McCormack more recordings, Lincoln record changer
- No86 Geo Van Dusen bio / discography, Elsie Butler, Imperial labels, Lys Gauty discography, Pengelly's new phonograph, Le Tour de France listing
- No87 Edison phonographs advt reprint, Americans in England - Arthur Badrock, Doreen Harris - biography and discography (incl. Leon Cortez) - John Booth, Gabel's Automatic Entertainer an early juke box, The IMPERIAL Scottish series S100 - S116 listed. Dulcetto and Symphony gramophones early ads. The Essex/Squire Ragtime Banjo Bands - Edward S Walker, From the 'fifties, incl ESQUIRE 78s by Norman Grant. Pye Black Box advt 1955. Amy Castles, a threat?
- No88 Junkshoppers' Column - Arthur Badrock, incl. Elsie Butler, THE THOMAS RECORD, Harry Reser on Little Marvel, Gracie Collins listing. Emile Vacher UK discography updated, Chansophone latest CDs, Obituary to Ted Walker by Brian Rust, The Savoy Quartet - Edward S Walker, MUSOLA RECORD, ELECTROLUX records, Victory ragtimes (Blum & Co advt ca. 1910),

Nipper's Bit

IT SEEMS a long time since I was able to write my humble column, due to Master's inconvenient illness. He is, as many of my British fans will know, back in the land of the discophile and I know that he thanks all who sent him best wishes during those less than happy months. There is still, though, a backlog of correspondence to catch up, the pile is getting smaller daily, and we do ask for your forbearance if, having written to us, you are awaiting a reply.

During my enforced leisure time I have been looking at some of the news papers used to line the bottom of my basket and I am now more than somewhat used to reading about the so called "information super highway". Well, I can confidently tell you that Master has no plans to join the World Wide Web, or go surfing on the Internet; no Sir! I have only just convinced him that winding up the Gramophone is more than enough exercise for a phantasmagoric dog without getting run over by a million megabytes of ethereal verbiage.

We have included in this issue, a list of the currently available back numbers of *TMR*; you are also reminded that we hold the remaining back issues of that esteemed and long defunct magazine *Sounds Vintage*. For anyone who has never read this magazine it was simply a well produced magazine covering all aspects of vintage sounds : radio, gramophones, phonographs, records etc.

Unfortunately complete sets are no longer available but we can supply most of all 6 Vols. and Vol. 7 No.1 (the last issue), please enquire for details if you are interested as this may be the last time that they will be offered for sale as Master is complaining about the lack of space.

Recently we had a panic telephone call from a nearby collector friend of ours concerning his precious collection of 78s. Seems that not only do we all suffer from bad air quality these days, but that the dreaded lurgie had got at his shelves of shellac.

Apparently the problem was caused by a lack of air flow in his room. The damage that this occasioned was simply horrific, it looked as though some form of shellac eating grub had chewed across the surface of many of the discs. On first glance it resembles a needle run (and we are all too familiar with those!), but upon closer inspection it is seen that the end of each 'run' is a random squiggle pattern crossing back on itself a number of times : obviously a physical impossibility with a needle and soundbox on a turn table. So what is it?

Are there, dormant in the shellac (the clear resin from the Lac beetle) microscopic eggs waiting to incubate in the right conditions and hatch out as grubs? I think not. But it is presumably some form of organic matter, no doubt a close relation - with stronger teeth - of the cylinder fungus.

This does invite the age old arguments about correct storage for those precious discs and cylinders. Cardboard sleeves - Yes, but they must be made of acid free material. Polythene or similar plastic film liners - personally I have reservations here, because unless someone with a greater degree of scientific knowledge than the total sum of Master, me and the cat, can truly convince me that molecular attraction will not take place between the shellac and filler compound and the plastic film, I will avoid using polythene lined sleeves for my collection.

Whilst upon the subject of record compounds, there were many and varied patented mixtures for the material we cavalierly call "shellac", the types of filler used varied greatly and included among other materials in England, paper, slate powder and guncotton, all of which I assume will require somewhat differing ideal storage conditions to see us through into the next millenium, which of course starts at 00h00m01s on 1st January 2001, and not as some politicians seem to believe 366 days earlier.

Oh, and the cure to our friends problem? Beyond renewal of the damp proof course to the bungalow and providing a ventilator under the ceiling in a wall of the room, the damage was done to the records. Ah well off he goes set for another lifetime's collecting!

All that must seem pretty tame to those readers in less temperate and drier climes where the problems are loss of a collection by floods (California), loss of a collection by bush fire (Australia) or loss by war action (fortunately we do not know of anyone who has suffered this recently, but with the fiftieth anniversary of the end of the Second War in Europe, we are reminded of the sad losses).

I know that we have all manner of specialist skills among the readership, does anyone feel compelled to put their professional or amateur knowledge to the worthy discipline of storing 78s in the domestic environment and let the wider audience of the readers of this magazine share in their findings or expertise.

NIPPER.

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A view of the damage - see Nipper's Bit.

Subscriptions

Talking Machine Review is available by postal subscription direct from the honorary publisher:

John W Booth, TMR,
105 Sturdee Avenue,
Gillingham, Kent, ME7 2HG

Four issues in Europe for £10.00, cheques or postal orders to be payable to *Talking Machine Review*. It is regretted that only cheques drawn against a UK Bank can be accepted, Eurocheques cannot be accepted and will be returned.

USA and Canada subscribers can pay in US Dollar checks direct to our honorary US agent:

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Rates: UK & EU £10.00 (4 issues).

Elsewhere (surface mail) £15.00

Air Mail rates On application.

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ISSN 0039-9191

The Gramophone Company : SS series

Frank Andrews

Further to the article about Electrolux records on page 2567 (TMR88), in which it is remarked that maybe a peculiar numbering sequence may have been involved in the SS prefixed series of discs made by the Gramophone Company Ltd. I decided to investigate the series. My results are as follows.

The SS prefixed series was used for private contract work and the discs involved were not sold directly to the public.

[I have to admit that I had overlooked the possibility that the numbering sequence emanated from EMI, Hayes rather than Electrolux, Luton. I am once again grateful to Frank for his insight. - John W Booth]

There should have been 19 discs in total, but it is apparent that something went amiss with SS.4 and the number was not allocated because what was to be part 2 of a piece, probably using matrix OEB 30, no longer has documentation.

Gramophone Company SS series:

SS.1

- OEB 7-314 April 1948 The Happy Prince pt.1 (O Wilde, Bridgewater. adapted. Minnie Lake)
Frank Phillips & The Leslie Bridgewater Orch.
OEB 8-314 April 1948 The Happy Prince pt.2

SS.2

- OEB 23-1 15 June 1948 The Story of the First Christmas Morning pt.1 (Minnie Lake)
Frank Phillips - music by Leslie Bridgewater.
OEB 24-1 5 June 1948 The Story of the First Christmas Morning pt.2 (Minnie Lake)

SS.3

- OEB 27-1 9 July 1948 The Magic Wood pt.1 (Mary Phillips)
Frank Phillips
OEB 28-1 9 July 1948 The Magic Wood pt.2 (Mary Phillips)
Frank Phillips

SS.4 ?

- OEB 29-1 9 July 1948 The Magic Wood pt.1 (Harry Phillips) orchestra.

[This is supposition I do not know what work was intended for OEB 30, or if indeed it was for SS.4, if SS.4 was single sided as shown above it would have been SS.4s - vide SS.15s.]

(The following ten matrices were from Odeon, Kobenhaven, Denmark, for Selectophone Records, and comprised 10 Lektion (lessons) in English, by (or for?) The Select Schools' Brevskole, Denmark.)

SS.5

Kpo4610-1 ?May 1948

Kpo4611-1

SS.6

Kpo4612-1

Kpo4613-1

SS.7

Kpo4614-1

Kpo4615-1

SS.8

Kpo4616-2

Kpo4617-1

SS.9

Kpo4618-2

Kpo4619-3

SS.10

- OEB 79-1 27 August 1949 Silent Night, Holy Night. (Gruber)

Electrolux Male Voice Choir - unaccompanied.

- OEB 80-1 27 August 1949 Bound for the Rio Grande. and Johnny

Come Down to Hilo. (trad.) Electrolux Male Voice

Choir cond. and arranged by Arthur Waller. - piano acc.)

SS.11

- OEB 84 February 1950 The Lord's Prayer.

George Watson's Boys College Choir. cond. F B Holmes,

Pat Patterson, [of form] Via - organ.

- OEB 85 February 1950 The School Song.

George Watson's Boys College Choir. cond. F B Holmes,

Pat Patterson, [of form] Via - organ.

SS.12

- OEB 86 February 1950 The Lord is My Shepherd.

George Watson's Boys College Choir. cond. F B Holmes,

Pat Patterson, [of form] Via - organ.

- OEB 87 February 1950 Serenade (Mozart)

George Watson's Boys College Choir. cond. F B Holmes,

Pat Patterson, [of form] Via - organ.

SS.13

- OEB148-2 15 July 1950 The Holy City pt.1 (Weatherly, Adams)

Electrolux Male Voice Choir, w. organ.

- OEB149-2 15 July 1950 The Holy City pt.2 (Weatherly, Adams)

Electrolux Male Voice Choir, w. organ.

[NB The article in TMR 88 credits Mr W Smith as conductor. The label shown has Fred E Weatherly's name spelt incorrectly, a common fault on labels where they do deign to print the lyricist's name! - F.A.]

SS.14

- OEB 190 18 August 1951 The March of 1,000 Pipers. pt.1

The Gathering of the Clans, Edinburgh, 18-8-51.

- OEB 190 18 August 1951 The March of 1,000 Pipers. pt.2

The Gathering of the Clans, Edinburgh, 18-8-51.

SS.15s

- OAB 2752 Received from South Africa; recording sheet destroyed.

[N.B. matrix prefix is OAB and not OEB as most others in this series.]

SS.16

- OEB 7332 †27 March 1953 'A Message From C.A.G.' pt.1

- OEB 7333 †27 March 1953 'A Message From C.A.G.' pt.2

[† this was the date these mx. were received. Who, or what, was C.A.G. ?]

SS.17

- OEB 349-1A †16 July 1953 a) DENMARK - Brothers Dawn is Coming

Through ('Snart Dages det Brode') and b) AUSTRIA - For

a New Free World ('Für die Freiheit der Welt')

- OEB 350-1A †16 July 1953 HOLLAND - The Red Dawn ('Morgenrood')

SS.18

- OEB 351-1A †16 July 1953 ITALY - Forward Brothers, Forward

Comrades.

- OEB 352-1A †16 July 1953 GREAT BRITAIN - Auld Lang Syne.

SS.19

- OEB 353-1A †16 July 1953 FRANCE - Le Chant des Ouvriers.

- OEB 354-1A †16 July 1953 GREECE - Anthem of the G.S.E.E.

[† this was the date these mx. were passed. There are no artists given in the documentation for SS.17 to SS.19. -F.A.]

It is assumed that the discs SS.17 - SS.19 were produced by/for a left wing political organization of an international character, either The Revolutionary Communist Party (Trotskyists), or, less likely, The Communist Party of Great Britain. The selections seem somewhat arbitrary.

May, 1950



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(THE SECOND) ENGLISH PARLOPHONE RACE SERIES

CERTAIN OF THE earlier purple Parlophones in the R3000 series were listed in the catalogues of the time as being 'Race' records, although they were not designated as such on the record labels. (Later this year I hope to have published the complete X/E/R3000 listing). On this occasion I am giving details of the Race Series which started in January 1936 with a Clarence Williams coupling on R2147 and ended in October 1937 with two sides by Ethel Waters.

Between my own collection and that of Johnny Hobbs I have been able to inspect all but three of the seventeen issues and the details given are as they appear on the records with the exception of R2234, R2283 and R2394. Both Norman Field and Norman Stevens own a copy of R2234 and sent me the details and it was Norman Field who suggested I write to Maurice Hunting for details of the remaining two. Maurice, who I am sure has copies of all issues in the series, duly obliged. To all four gentlemen I am most obliged.

Apart from those mentioned I would like to thank Frank Dutton for giving me the incentive to produce the listing and to Frank Andrews for the information he obtained for me from EMI Archives, and as always, to Ruth Edge of EMI for allowing him access. Sales figures are shown for the UK and Overseas (O/S) markets from Hayes to dealers.

Those copies seen were black with gold lettering with the design as shown in the illustrations. Later re-pressings have different coloured labels and the lettering could be different. I will happily leave any further delving to others.

R2147 Race Series No.1/2

W403046B I've Got What It Takes (It Breaks My Heart To Give It Away) ftcv
(Williams-Jenkins)
W403281A (Oh! Baby) What Makes Me Love You So ftcv (Longshaw-Williams)
both CLARENCE WILLIAMS' WASHBOARD BAND
OK 8738/OK8752

Issued January 1936 Deleted December 1943

Sales	1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K.	512	19	6	23	5	31	49	3	648
O/S	165	5	7	18	4	0	0	0	199

R2163 Race Series No.3/4

W400725B Old Broken Up Shoes (Crawley) WILTON CRAWLEY Clarinet with vocal
W401509A I Ain't Gonna Give Nobody None O' This Jelly Roll (Williams)
EMMETT MILLER accomp. by His Georgia Crackers
OK 8589 Old Broke Up Shoes /OK 41280

Issued February 1936 Deleted December 1942

Sales	1936	1937	1938	1939	1940	1941	1942	TOTAL
U.K.	292	37	7	6	10	23	12	387
O/S	136	1	4	19	19	0	0	179

R2177 Race Series No.5/6

W402526A How Do You Do It That Way? (Spivey-Floyd) VICTORIA SPIVEY Blues
Singer With Orchestra
W402525C Funny Feathers (Spivey-Floyd)
-same-
Both: OK 8713

Issued March 1936 Deleted December 1943

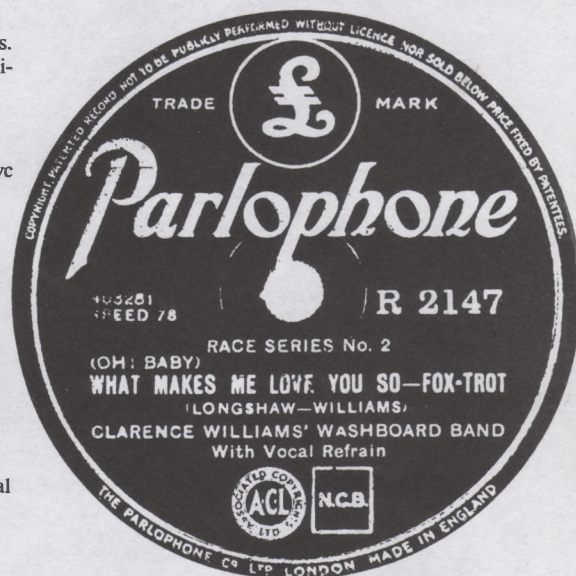
Sales	1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K.	892	21	13	3	15	30	29	53	1056
O/S	147	14	4	32	8	0	0	0	205

R2186 RACE SERIES No.7/8

W401534A It's Tight Like That ftcv (Dorsey-Whittaker) LUIS RUSSELL and HIS
BURNING EIGHT
W404049B On Revival Day ftcv (Razaf) LUIS RUSSELL and HIS ORCHESTRA
OK 8656/OK 8811

Issued April 1936 Deleted December 1943

Sales	1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K.	372	15	14	3	25	49	58	2	538
O/S	126	8	8	23	3	0	0	0	168



R2203 Race Series No.9/10 (The Negro and His Music)

W403972A Whip Me With Plenty Of Love (Williams-Urquhart) CLARENCE WILLIAMS' WASHBOARD BAND

W403973B Worn Out Blues (Rogalle)

-same-

Both: OK 8790

Issued May 1936 Deleted December 1943

Sales 1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K. 447	28	8	4	17	32	34	6	576
O/S 41	3	2	4	1	0	0	0	51

R2212 Race Series No.11/12 (The Negro and His Music)

W404048C Poor Li'l Me vc (Barbarin) LUIS RUSSELL & HIS ORCHESTRA

W401797C African Jungle (Williams) JUNGLE TOWN STOMPERS

OK 8830/ OK 8686

Issued June 1936 Deleted December 1943

Sales 1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K. 360	34	14	0	23	48	27	3	509
O/S 108	12	9	29	21	0	0	0	179

R2225 Race Series No. 13/14 (The Negro and His Music)

W403631A I've Found A New Baby ft (Palmer-Williams) CLARENCE WILLIAMS & HIS BAND

W403680A Saratoga Shout ft (Russell-Holmes) LUIS RUSSELL & HIS ORCHESTRA

OK 8763/OK 8780

Issued July 1936 Deleted January 1945

Sales 1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	TOTAL
U.K. 346	24	2	16	18	55	52	64	98	4	681
O/S 113	35	11	14	12	0	0	0	0	0	185

R2234 Race Series No. 15/16 (The Negro and His Music)

W402209B I Must Have That Man (Fields-McHugh) LILLIE DELK CHRISTIAN With Orchestra)

W402207B Baby (Fields-McHugh)

-same-

Both: OK 8660

Issued August 1936 Deleted Dec. 1942

Sales 1936	1937	1938	1939	1940	1941	1942	TOTAL
U.K. 385	78	2	14	8	37	14	538
O/S 87	25	7	30	5	0	0	149

R2243 Race Series No. 17/18 (The Negro and His Music)

W402490A Whoop It Up ft (Jackson) CLARENCE WILLIAMS & HIS WASHBOARD BAND

W403280C You Don't Understand ftvc (Williams-Johnson) -same-

OK 8706/ OK 8752

Issued September 1936 Deleted December 1942

Sales 1936	1937	1938	1939	1940	1941	1942	TOTAL
U.K. 414	52	24	13	7	21	12	543
O/S 82	6	3	1	2	0	0	94

R2259 Race Series No. 19/20 (The Negro and His Music)

W400278B Stompin' Em Along Slow (Johnson) LONNIE JOHNSON Guitar Solo

W400277B Playing With The Strings (Johnson) -same-

Both: OK 8558

Issued October 1936 Deleted January 1944

Sales 1936	1937	1938	1939	1940	1941	1942	1943	1944	TOTAL
U.K. 326	18	12	8	14	75	48	50	0	551
O/S 75	5	1	18	3	0	0	0	0	102

R2270 Race Series No.21 /22 (The Negro and His Music)

W401061B St. Louis Blues (Handy) EMMETT MILLER With Orchestra

W402932A Lovin' Sam (The Sheik of Alabam) (Yellen-Ager) EMMETT MILLER Acc. by HIS GEORGIA CRACKERS

OK 41095/ OK 41305

Issued November 1936 Deleted December 1942

Sales 1936	1937	1938	1939	1940	1941	1942	TOTAL
U.K. 345	55	19	8	11	19	11	468
O/S 138	17	16	22	3	0	0	196

R2283 Race Series No. 23/24 (The Negro and His Music)

144064-3 Livery Stable Blues (Nunez-Lopez) FLETCHER HENDERSON AND HIS ORCHESTRA

W152668-2 Harlem Rhythm Dance (Williams-Razaf) CLAUDE HOPKINS AND HIS ORCHESTRA

Co 1002-D/ Co 2880-D

Issued December 1936 Deleted December 1943



LEWIS JAMES

Sales	1936	1937	1938	1939	1940	1941	1942	1943	TOTAL
U.K.	427	19	8	7	28	36	18	3	546
O/S	13	7	0	6	32	0	0	0	58

R2305 Race Series No.25/26 (The Negro and His Music)
W80688E Cushion Foot Stomp ft (Williams) ORIGINAL WASHBOARD BEATERS
W402553B Snake Hip Dance ft (Razaf-Waller-Brooks) THE HARLEM FOOTWARMERS
OK 8462 Clarence Williams' Washboard Five/ OK 8720 THF (Duke Ellington's Orch.)

Issued	February 1937	Deleted	January 1944						
Sales	1937	1938	1939	1940	1941	1942	1943	1944	TOTAL
U.K.	463	21	29	92	94	56	85	10	850
O/S	190	20	48	34	0	0	0	0	292

R2329 Race Series No. 27/28 The Negro and His Music)
W151594-1 In The House - Blues (—) BESSIE SMITH, Blues Singer With Orchestra
W149690-6 Wipe 'Em Off (—) SEVEN GALLON JUG BAND
Co 14611-D/ Co 2087-D

Issued April 1937		Deleted March 1951		<i>(Sales figures to 1947 only)</i>										
Sales	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	TOTAL		
U.K.	295	5	4	45	53	68	148	109	209	425	528	1889		
O/S	20	2	16	30	0	0	0	0	0	27	270	365		
<i>Totals to 1947 only</i>														

R2344 Race Series No. 29/30 (The Negro and His Music)
140241-1 St. Louis Blues (Handy) BESSIE SMITH, Blues Singer With Orchestra
140250-2 Cold In Hand Blues (—) -same-
Both: Co 14064-D

Issued June 1937		Deleted February 1952				(Sales figures to 1947 only)							
Sales	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	TOTAL	
U.K.	410	67	88	75	100	86	242	216	222	496	570	2572	
O/S	28	6	12	49	0	0	0	0	0	104	113	312	
Totals to 1947 only													

R2380 Race Series No. 31/32 (The Negro and His Music)
W151261-1 Tiger Rag (La Rocca) THE BLACK DEVILS
W151260-1 Dinah (Akst) -same-
Both: Co 14586-D The Red Devils

Issued	September 1937	Deleted	December 1943						
Sales	1937	1938	1939	1940	1941	1942	1943		TOTAL
U.K.	293	6	4	37	57	26	2		425
O/S	21	1	3	19	0	0	0		44

R2394 Race Series No. 33/34 (The Negro and His Music)
W152567-2 A Hundred Years From Today (Young-Washington) ETHEL WATERS
with Benny Goodman's Orchestra.
W152566-2 I Just Couldn't Take It, Baby (Nichols-Holiner) -same-
Both: Co 2853-D

Issued	October 1937	Deleted	December 1942						
Sales	1937	1938	1939	1940	1941	1942			TOTAL
U.K.	356	14	14	3	35	47			469
O/S	18	0	3	16	0	0			37

THE AMBASSADORS on Little Marvel

The story continues. I acquired the following recently:-

13.5 cm / 5.3/8ths inch Little Marvel F234

Say It With A Ukulele (Band)

This turns out to be part of the 1923 recording by The Ambassadors from Vocalion 14713 with a vocal by Irving Kaufman, ukelele by Jane Waller and a banjo break by John Cali. The Little Marvel starts a short way before the vocal. The Little Marvel version would be from matrix 12229, the one sent to England and issued on at least four different labels here.

Some copies of the American Vocalion use 12228.

Thanks to Johnny Hobbs I was able to compare the Little Marvel with 12228 and there are marked differences in the ensemble passages before the vocal.

At the same time I picked up another Little Marvel :-

F232 Marcheta (Vocal)

I am fairly confident this is the version by the American tenor, Lewis James from Vocalion T4733 (12460) which was issued here in May 1924 on Beltona 492 as James Watson. I no longer have the Beltona so have been unable to do an aural comparison,

Alfred Newman of Clapham thinks that English Vocalion could have used an Auxetophone gramophone to dub these abbreviated versions of 10" recordings.

The version of 'I Miss My Swiss' I referred to in the last issue has an added cymbal crash at the end which Mr Newman contends could not have been done using a pantograph. He also floats the suggestion they might have dubbed on to a cylinder first, like Pathé.

Anybody else have any ideas?

GENTLEMEN BE SEATED

Minstrelsy has a long and interesting history in this country. Both white and black American troupes performed here and in time we produced our own home-grown variety.

One of the more fascinating stories concerns a black American troupe who visited the seaside town of Morecambe in Lancashire in 1889 and who remained there, whether through choice or necessity is not known. They performed regularly on the seashore but several died during the cold winters. It's a subject that cries out for research and if we have any readers in that area who want to follow up the story I'll be happy to pass on what little information I have on their names and where they lived.

This time I'll look at the recording activities of three singers - Erne Chester, Eric Farr and William Doust who formed a Music Hall act called the TALLY-HO TRIO. In 1905 they recorded the following sides for Beka.

10257 Cornfield Medley	s/s Beka	10257.
		Ariel K95.
10258 Peter Piper	s/s Beka	10258.
		Ariel K95.
10259 Sally In Our Alley	s/s Beka	10259
10260 County Fair Medley	s/s 8" Beka	10260
10261 Killarney -Medley	s/s Beka	10261
10262 International Medley	s/s Beka	10262

Of the above I have heard the first two only. 10257 is a typical, so called at the time, 'coon song' medley and two of the singers imitate the sound of banjos. Both sides are unaccompanied though there is the odd piano chord on 10258 where they show their skill in singing a tongue twister as fast as they can.

I have no details of any other recordings by these three until 1911 when they all appear on an Edison Bell session though none is credited on the labels.

MANHATTAN MINSTRELS (Bell)
BAND and MINSTRELS (Velvet Face)
Includes Tom Birchmore, Erne Chester, Eric Farr, William Doust. Each side has the usual cross talk and jokes, ending with a vocal solo.

2463
I'se Gwine Back To Dixie (solo Mr Doust)
Bell 225

2464
Uncle Pete's Return Bell 222 VF 1019

2465
Massa's In De Cold Ground
(solo Mr Chester) Bell 225

2466
The Old Folks At Home (solo Mr Chester)
Bell 219 VF 1023

I have not seen or heard either issue of 2464

Also in 1911 the same group recorded for Jumbo as THE COONTOWN MINSTRELS with further individual credits on the label -

THE COONTOWN MINSTRELS

Corner man Mr. Tom Birchmore late of Moore & Burgess Minstrels

	I Wonder If She's Waiting	(solo Erne Chester)	Jumbo 659
	Good Old Jeff	(solo Eric Farr)	—
Lxo1390	I'm Waiting In The Gloaming	Genevieve	Jumbo 660
Lxo1392	Sunny Tennessee (sic)	(solo Mr Doust)	Jumbo 661
Lxo1393	Nellie Grey	(solo Mr Doust)	—
Lxo1394	Down Where The Sugar Cane Grows		Jumbo 660

I have a copy of Jumbo 661 and the details of the other two come from Frank Andrews who tells me that there were three earlier Jumbos in 1909 by the Coontown Minstrels with Tom Birchmore but it is not known whether Chester, Farr & Doust were on those recordings

Incidentally Frank Andrews gave a comprehensive history of minstrelsy in England in TMR 47 eighteen years ago. Perhaps Frank would consider revising this for republication.

8" ECLIPSE

In issue 88 I gave the details of those Eclipses issued under the pseudonym Gracie Collins. Apart from the two takes of 'He's Not Worth Your Tears' by Elsie Carlisle and the earlier take of the same title by 'Elaine Rosslyn' I explained that other titles I had heard were by Betty Bolton and there were several others I had not heard.

Michael Langridge of Worthing has written to say that he and a friend have all the others and they too are by Betty Bolton. He goes on to query other Eclipses issued as Lydia Russell and gives details of those he has. If I add what I have this gives us the following, (repeating part of what was in Issue 88):-

(7" Crystalate file)			
17.1.31	1092	Please Percy (Don't Do It Now) file- Elaine Rosslyn	Victory unissued
(8" Crystalate file)			
07.2.31	JW136-1	Please Percy (Don't Do It Now) file- Elaine Rosslyn	Ecl 11 = Lydia Russell
	JW137-1	He's Not Worth Your Tears file- Elaine Rosslyn	Ecl 50 = Gracie Collins
16.2.31	JW151-1	He Loves Me, He Loves Me Not file- Lydia Russell	
	JW151-2	" file- Lydia Russell	Ecl 11 = LR
19.3.31	JW175-1	You're Driving Me Crazy file- Lydia Russell	Ecl unissued?
	JW175-2	" file- Lydia Russell	Ecl unissued?
	JW176-1	It Was Almost A Honeymoon file- Lydia Russell	Ecl 38 = LR
	JW176-2	" file- Lydia Russell	Ecl 38 = LR
11.4.31	JW176-3	You're Driving Me Crazy file- Betty Bolton	Ecl unissued?
	JW176-4	" file- Betty Bolton	cl 38 = Lydia Russell

According to Michael those sides entered in the file as Elaine Rosslyn and Lydia Russell are by the same singer but which is her real name. Michael says there was an actress named Lydia Russell in 1912 and he also noted a reference to an Elaine Rosslyn in Watten Rigdon's *Biographical Encyclopaedia of the Who's Who of the American Theatre*. Comments anyone?

Incidentally thanks to Michael for pointing out the error on page 2560 of Issue 88. Eclipse matrix JW378 appeared on Eclipse 115 (not 378). Arthur Badrock.

February, 1918

G. H. ELLIOTT ON REGAL.



G. H. Elliott.

The only new recordings of G. H. Elliott in popular-price series are on Regal which give the "Chocolate Coloured Coon" in his highly successful "Mandy from Tonypandy." G. H. Elliott has had a number of successes to his credit, and it would appear that in "Mandy from Tonypandy" (No. G7439) he has one of his best. For record-mate, it carries with it, "In my dear Old Home-Town," also by the Chocolate One.

THE Phono RECORD

Diary of events

Whilst all effort is made to ensure accuracy of listings, readers are advised to check with organizers before making any long journeys.

Events at which TMR sales desk hopes to be in attendance are indicated by the symbol @.

—Sunday 28 May 1995 09:00-16:00 @
Record and gramophone Fair
Vlaardingen. Holland

—Sunday 02 July 1995 09:30-15:00 @
Wimbledon Record Bazaar, Plough
Lane, SW17. Adm: 9:30am - £2.50 ;
11.30am - 70p. B Wilkinson, (01689)
846516

—Sunday 16 July 1995 10:00-16:00 @
Birmingham International Record Bazaar,
National Motorcycle Museum, Junction 6 -
M42/A45. Adm. £2.50 -10am 1.00 after
Noon. Derek Spruce (01923) 237794 See
advert.

—Sunday 10 September 1995
09:30-15:30 @ Wimbledon Record
Bazaar, Plough Lane, SW17. Adm:
9:30am - £2.50 ; 11.30am - 70p. B
Wilkinson, (01689) 846516

—Saturday 23 September 1995
10:00-16:30 C.L.P.G.S. Midland Area
Group Annual Phonofair & Record
Collectors' Bazaar. St Matthews Church
Hall, Wolverhampton. 10am - 4pm.
Admission £1.00, Details from Geoff
Howl., (0121) 556 2434.

—Sunday 24 September 1995
09:30-16:30 @ Fairfield Halls, Croydon,
Record, Gramophone and Talking
Machine Fair. Adm: 9:30am - £2.50;
11.30am - £1.00. Details (01732) 863955
see advert.

—Sunday 29 October 1995 10:00-16:00
@ Birmingham International Record
Bazaar, National Motorcycle Museum,
Junction 6 - M42/A45. Adm. £2.50 -10am
1.00 after Noon. Derek Spruce (01923)
237794 See advert.

—Sunday 12 November 1995
09:30-15:00 @ Wimbledon Record
Bazaar, Plough Lane, SW17. Adm:
9:30am - £2.50 ; 11.30am - 70p. B
Wilkinson, (01689) 846516

All entries are free of charge
readers and organizers are
invited to submit details for
publication. E&OE.

CONTINENTAL FORUM

Ralph Harvey

The Light and Salon Orchestras which had flourished in Central and Northern Europe for some fifty years passed into history with the Second World War. A few managed to survive a little longer. By 1945 the A.E.F. Strings with Wings had reached Europe from across the Atlantic, while on A.F.N. every night we heard the André Kostelanetz Orchestra with its massed violins, celli and double basses playing *Out of my dreams, as the signature—tune of the Vocal Touch*. The Americanization of Europe was in full swing.

The zenith of the European light orchestras, with their conductors and players from essentially "classical" backgrounds, had been reached in Germany prior to the arrival of National Socialism in 1933. From this date forward the major exponents of the light orchestral art began to emigrate, with one notable exception, an orchestra directed by a Hungarian aristocrat who persistently refused to renounce his Magyar citizenship, despite many and frequent National Socialist blandishments, including a Doctor of Music degree (Hon Caus.), a political tightrope walker to his fingertips, Géczy Barnabas, known in Germany and the rest of western Europe as, Barnabas von Géczy. These light orchestras grew out of the culture of the Prussian and Austro-Hungarian Empires, at a time when conductors of most light orchestral music had been army bandmasters, so that the rhythmic fare was based largely on the march, the polka and the waltz.

In the collection "Jewels of Light Music" which is French and not German in origin, we have already encountered some of the major "light orchestral" protagonists: Dajos Bela, or whatever his real name was, Georges Boulanger, Will Glahé and the rather shadowy figures surrounding the Orchestra Mascotte.

Number five in the I.L.D. (Inter-Loisirs Discs, on the outskirts of Paris) "Jewel" series brings us MAREK WEBER who - even now haunts record fairs with his "Seventy-eights" in both 10 inch and 12 inch formats on Parlophone and His Master's Voice records (E, B, C, EG, EH series).

There was a robustness in the Marek Weber Orchestra, firm though never harsh, and it always remained a real orchestra, eschewing the surreal excesses of extra-orchestral instruments found elsewhere.

In No. 5 of the "Jewels" Pierre-Marcel Ondher creates a gastronomic menu from his Marek Weber shellacs. Connoisseur of good food and wine, he imagines the programme of his Weber compilation starting with "Entrées", light descriptive pieces, together with "attractive revelations", as described in the language of "Ondher-ese". Prior to the main course he suggests a Slavonic cocktail of Russian Gypsy Folk Themes featuring some superb playing on the balalaika.

The principle dish in the Weberian menu consists of eleven Waltzes, each with striking individuality and colour, drawn from all over Europe: Vienna, Italy, Swabia, Alsace and the Danube Valley. There is such variety in the instrumentation and dynamics in these performances that the pervading waltz tempo neither bores nor offends.

Finally, as a dessert, Marek Weber offers a brief selection of film tunes and dance numbers of the thirties. A brief biographical note now, drawn from the documentation found in the CD booklet prepared by Pierre-Marcel Ondher, Pierre Debièvre, Gilbert Pilon, and Marc Monneraye — whose discographical research is as impeccable as ever.

Marek Weber (1888 – 1964), whose mother was Ukrainian and father Moldavian, was already a professional violinist in a music-hall by the age of 12. He arrived in Berlin when he was 17, playing in second-rate orchestras, wherever work was to be found. His fortunes improved, however, with a two year contract at the Apollo Theatre. His recording career was monumental, for the Lindström Company (Parlophon[e]-Odeon), with no less than 378 titles between 1925 and 1927 on twelve inch records (E series in the UK.). A brief spell with Gramophon-Polydor was followed by 186 titles for Electrola. In October 1933 Marek Weber left Berlin for London where he formed a new orchestra of British musicians expressly for making 39 HMV recordings, to which must be added 6 made by his Berlin orchestra on a tour in England during 1932. Having visited Paris, touring Holland and Switzerland, Marek Weber left the Old World for good in 1936. In New York he formed a broadcasting orchestra and recorded 55 shellacs for Columbia. He toured the U.S. at intervals until his retirement in 1959. He died near Chicago on February 9th 1964.

This Collection, transferred by the brilliant engineers of Sofreson in Montmartre's rue Pigalle (Charles Eddi and Lionel Risler) and pressed by

Sonopresse in Germany represents a pinnacle of sound reconstruction from shellac. None of that constricted "Biscuit - tin" type sound we hear far too frequently. Probably, the greatest pleasure in hearing these transfers will be gained by those who own the 78's, and even more so, by those who have owned the 78's and no longer do!

MAREK WEBER, "THE CHARMER"

TRACK LIST

- 1: Henzelmännchens Wachtparade (Parade of the gnomes)
(Kurt Noack)
- 2: Aschenbrödel's Brautzug (Cinderella's wedding procession)
(Sando Dicker)
- 3: Japanischer Latementanz (Japanese lantern dance)
(Yoshiotomo' - Karl Zimmer)
- 4: Chinesische Strassenserenade (Chinese street serenade)
(Ludwig Stiede)
- 5: The coolies of Sumatra
(Leon Jessel)
- 6: Kirchweih in Tirol (Tyrolean church dedication festival)
(Hermann Krome)
- 7: Frühlingslust (Spring's delight)
(Hans Werner Ailboud) †
- 8: Saschinka - Potpourri of Russian gypsy airs and dances
(Schirmann and Ralf)
- 9: Donauwellen (Waves of the Danube) (Ion Ivanovici)
- 10: Wiener Zugvögel (Viennese birds of passage)
(Siegfried Translateur)
- 11: Marienklänge (St. Mary's carillons)
(Josef Strauss)
- 12: Soirée d'été (Summer evening)
(Emile Waldeufel)
- 13: Schwäbischer Bauernwalzer (Swabian country dances)
(Hermann Krome)
- 14: Mon Trésor (My treasure)
(Ernesto Becucci)
- 15: Liebesträume nach dem Ball (Love's dreams after the ball)
(Alfons Czibulka)
- 16: Versmähte Liebe (Despised love)
(Paul Lincke) ‡
- 17: Les Cloches de Corneville (The chimes of Normandy) ‡
(Robert Planquette)
- 18: Wenn die Garde aufmarschiert (Perusa's march)
(Emmerich Kalman)
- 19: C'est comme ça (It's like that)
(Raoul Moretti)
- 20: Für dich, Rio Rita (For you, Rio Rita)
(Santeugini)

Total playing time : 70'53" (© 1929-35 (CD © 1995 ILLD) L.L.D. 642 156
 † Described in the UK HMV catalogue 1940 as a "March Intermzzo"
 ‡ Recorded at Studio No1 Abbey Road. *Les Cloches de Corneville*, first performed (1877) at the Théâtre des Folies-Dramatiques in Paris and in London, a year later, as *The Chimes of Normandy*.

(Available from TMR at £13.99 + 77p postage as is the following, full details of both CDs will be found overleaf.)

[The sixth volume in the series, **Barnabas von Géczy: The Aristocrat** will have twenty-four tracks, mostly from Electrolas of the late 1930's. As Ralph Harvey has been engaged in its production, including a biographical essay for the booklet, we shall invite another expert to review it. Meanwhile, preparation of the series continues. I.L.D. are anxious that it should not be exclusively German and are looking for 78's by such bands and/or orchestras as that of the Dane TEDDY PEDERSEN og hans orkester, the Italian DINO OLIVIERI and the Hawaiian group of GINO BORDIN. If anyone is able to help, please write in the first instance to Ralph Harvey at this magazine. Other ideas are welcome, but **no** vocals! Ed.]

DATES FOR YOUR DIARY

Paris — Fourth International Record Collectors' Fair, arranged in co-operation with Radio France at the Maison de la Radio, 116 avenue du President Kennedy, 75786 Paris. (Métro Ranelagh, or RER lines C1/C3). Includes exhibition 'The Singing Cinema', to mark the centenary of the French cinema May 17th - 21st 1995.

Chartres. — Seventh International Accordion Festival. Major event of its kind in France. This year the emphasis is on jazz. Jack Embrow and Tony Compton will be representing the UK. Aimable, Bruno de Smet, Danielle Pauly, Sandrine Touchard and many, many French and foreign accordions will play to audiences and dancers numbered in thousands. For details of coaches Portsmouth — Chartres — Portsmouth and accommodation in Chartres, contact Richard Morton 01489 589472. June 9th - 11th, 1995

Caister (Norfolk) Autumn Accordion Festival including The Wurzels, visiting French accordion star from Falaise (William I's birthplace) in Normandy, Sandrine Touchard and Gary Blair and his Scottish Dance Band November 9th - 12th. Contact Malcolm Gee 01299. 401271 **R.H.**

LES JOYAUX
DE LA MUSIQUE
DE DIVERTISSEMENT

Volume 5:

Marek Weber : The Charmer

(Ref. 642 156)

- 1: Henzelmännchens Wachtparade (Parade of the gnomes)
(Kurt Neck)
 - 2: Aschénbrödel's Brautzug (Cinderella's wedding procession)
(Sando Dicker)
 - 3: Japanischer Laternentanz (Japanese lantern dance)
(Yoshitomo' - Karl Zimmer)
 - 4: Chinesische Strassenserenade (Chinese street serenade)
(Ludwig Siede)
 - 5: The coolies of Sumatra (Leon Jessel)
 - 6: Kirchweih in Tirol (Tyrolean church dedication festival)
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 - 7: Frühlingslust (Spring's delight) (Hans Werner Ailboud)
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 - 19: C'est comme ça (It's like that) (Raoul Moretti)
 - 20: Für dich, Rio Rita (For you, Rio Rita) (Santeugini)
- Total playing time : 70'53" © 1929-35 (CD © 1995 ILD)

The Marek Weber Orchestra was robust, firm, though never harsh, and it always remained a real orchestra, eschewing the excesses of extra-orchestral instruments found elsewhere. In this CD Pierre-Marcel Ondhcr creates a gastronomic menu from his Marek Weber shellacs. As a connoisseur of good food and wine, he imagines the programme of his Weber compilation starting with "Entrées", light descriptive pieces, together with "attractive revelations". Prior to the main course he suggests a Slavonic cocktail of Russian Gypsy Folk Themes featuring some superb playing on the balalaika. The principle dish in the menu consists of eleven Waltzes, each with striking individuality and colour, drawn from all over Europe : Vienna, Italy, Swabia, Alsace and the Danube Valley. There is such variety in the instrumentation and dynamics in these performances that the pervading waltz tempo neither bores nor offends. Finally, as a desert, Marek Weber offers a brief selection of film tunes and dance numbers of the thirties. Marek Weber (1888 - 1964), born of Ukranian and Moldavian parents, was a professional violinist by the age of 12. He went to Berlin when he was 17, playing in second-rate orchestras, wherever work was to be found. His fortunes improved, however, with a two year contract at the Apollo Theatre. His recording career was monumental, for the Lindström Company (Parlophon-Odeon), with no less than 378 titles between 1925 and 1927. A brief spell with Gramophon-Polydor was followed by 186 titles for Electrola. In October 1933 Weber left Berlin for London where he formed a new orchestra of British musicians expressly for 39 HMV recordings, and 6 made by his Berlin orchestra on a tour of England in 1932. Having visited Paris, toured Holland and Switzerland, Marek Weber left Europe in 1936. In New York he formed a radio orchestra and recorded 55 shellacs for Columbia. He toured the USA at intervals until retirement in 1959, he died near Chicago on February 9th, 1964. **Ralph Harvey.**

Volume 6

Barnabas von Géczy : The Aristocrat

(Ref. 642 157)

- 1: Die Juliska aus Budapest. (Schwenn - Raymond)
- 2: Delibab. (The Mirage). (Husza)
- 3: Ungarwein. (Gipsy Wine). (Ritter)
- 4: Puszta-Fox. (Puszta). (Erdelyi)
- 5: Ich hab' mit für Grinzing - als Dienstmann engagiert. (Uher).
(An old Viennese drinking song)
- 6: Spatzenkonzert. (Sparrows' Concert). (Igelhoff - Börschel)
- 7: Teddy Bears' Picnic. (Bratton)
- 8: Ein Student geht vorbei. (A student goes by). (Ibanez)
- 9: Lambeth Walk. (Gay)
- 10: Bavarian Wedding. (Rixner)
- 11: Bavarian Polka. (Lohmann)
- 12: Gee-up! (Rixner)
- 13: Spanish March (Rixner)
- 14: Tuyo es mi Amor. (Carrera)
- 15: Malaga. (Rixner)
- 16: Die Liebe singt in meinen Träumen.
(Love sings in my dreams).
(Schmidt- Gentner- Beckmann)
- 17: Blue Sky. (Rixner)
- 18: Red Devil. (Plessow)
- 19: Blanca Flor. (Matéo)
- 20: Vieni Vieni! (Scotto)
- 21: Tango Marina. (Schmidseder)
- 22: Pony. (Rixner)
- 23: Tango Apasionado. (Llossas)
- 24: Der Onkel hat gesagt. (Uncle said).
(Richter - Igelhoff)

Total playing time : 71'54" © 1933-41 (CD © 1995 ILD)
Transfers by Lionel Ristler and Charles Eddi at Studio Sofreson,
18, rue Pigalle, Paris.

No other "light" - "dance orchestra" active between the two World Wars, flourished with such musicianly vitality as the dozen or so players which constituted the orchestra of Barnabas von Géczy "the Great Seducer" as producer, Pierre-Marcel Ondher calls him. In its wide choice of repertoire, impeccable discipline and intimate rapport with an adoring public, this ensemble was without equal in a business in which competition and rivalry hover between glorious survival and ignominious demise. Barnabas von Géczy and his Orchestra played in all the leading hotels of central Europe, often relayed on the "wireless" from the Deutschlandsender found on the long wave dial. Most pre-war Barnabas von Géczy recordings were Odeons and Electrolas which appeared in the UK on Parlophone and HMV. The leader and his accredited composers, chiefly Josef Rixner, were masters of the shellac record. They achieved an extraordinarily fine tonal balance and an intuition for making the best use of the three minutes or so it took to play a 78rpm record, all despite the primitive state of 1930's sound technology. In Hitler's Germany, Barnabas von Géczy walked a political tightrope; born a Hungarian aristocrat in 1897 he persistently refused to give up his Hungarian nationality, despite requests of the German government. The orchestra was featured in a number of films and undertook several foreign tours. In 1937 it played in London at the German Embassy reception to mark the Coronation of HM. King George VI. After the war von Géczy retired to his property near Munich where his orchestra had triumphed a decade previously at the famous Luitpold restaurant. Public demands in popular music had changed. An attempt on the part of a major record company to re-create the Barnabas von Géczy sound largely failed. He died on July 2nd, 1971. These transfers reach new heights of quality, it would be reasonable to suggest that these sound as though they might have been transfers from 1950's originals, instead of from a time twenty years earlier. **Ralph Harvey.**

Talking Machine Review

105 Sturdee Avenue, Gillingham, Kent. ME7 2HG

2784

Other magazines

As I have the task of selecting the best of some three months worth of magazines received on the editorial desk I will keep matters as brief as possible; any omission is purely either i) the result of lack of space here or ii) an oversight on my part for which I humbly apologize in advance.

Hillandale News continues with the history by Frank Andrews of the British Recording Industry 1901 - 1910. There are opportunities to see photographs of a rare **Neophone** label, a **Leeds & Catlin** 'Concert record' label, Frank also contributes an article on **The Repeating Gramophones Ltd.**, company of London in the February issue. (Oh! how I have suffered from the repeating gramophones!). The December 1994 issue has an interesting piece by Mike Field on the little known **Pathégraphie**. Label collectors will also be interested in a picture of a **O'Byrne DeWitt** Irish record, submitted by Michael Hegarty from Ireland. *Editor: Chris Hamilton, "Ard-larich", 2 Kirklands Park, Cupar, Fife, KY15 4EP, Scotland.*

Vintage Light Music has in the two issues on my desk at the moment a couple of articles of interest to collectors of Thorpes Bates (Winter 1995 issue) - reproduced from *Talking Machine News* of November 1915, and in the Spring issue under the heading "Radio Recollections No. 29" a piece about Wynford Reynolds, the originator of the BBC's Music While You Work programmes. He also co-ordinated and produced many (if not all) of the Decca Music While You Work records MW series. Just one small point to the writer of the article, in 1940 there was no Ministry of Defence, certainly the approach to the BBC came from a government ministry - the BBC was being plagued by approaches from various government ministries with suggestions and 'orders' on what to broadcast, but "Auntie" kept her independence and did what she thought was best. In the same issue of VLMS there is an embryonic article on 'Coarse Groove Mood Music, Theatre use etc.', I know that the whole gamut of this area of recordings is ripe for research as far as the British industry is concerned. *The address for the Vintage Light Music Society is 4, Harvest Bank Road, West Wickham, Kent, BR4 9DJ*

The Michigan Antique Phonograph Society continues with its monthly newsletter, April 1995 issue No. 4 Vol.XX has a piece from Allen Koenigsberg about the USA patent, and its use, concerning The Talking Books Records featuring a 4.125inch diameter record attached by adhesive to a series of cardboard cut-out animals. The editor of MAPS' *In The Groove* is inviting anyone with any knowledge of the records and the series to write to him at the address given in the advertisement on the inside back cover of this issue of *TMR*.

Historic Record Quarterly published by John R Wrigley, 185 The Wheel Ecclesfield, Sheffield S30 3ZA, covers many aspects of sound recording and early cinema. Issue No. 34 (January 1995) includes articles on the Art of the Silent Film and Historical Sound Documents on the Zepelin and Aviation by Bernhard Wichert, which is a list of phonograms that he has available for exchange dubbings to anyone interested. Issue 35 (April 1995) continues from the earlier issue an article by Peter Copeland (of the NSA) - part 4 - on acoustic recordings and the construction of soundboxes.

The Comedy Harmonists in Paris ...



Seen here with Josephine Baker in 1935. Marc Moneraye's Paris discography follows on page 2786.

The COMEDIAN HARMONISTS in Paris

a revisited, updated discography
Alain Délot - Marc Monneraye



Even before they paid a visit to Paris, the "Comedian Harmonists"* were very popular in France. Their first French-language disc was a tremendous hit, still very easy to find in every local fair ("brocante") all over the country for no more than ten francs. Their following attempt was not so successful.

Robert Biberti (bass), Erich Abraham-Collin, Ari Leschnikoff, Harry Frommermann (tenors), Roman Cykowski (baritone), Erwin Bootz (piano, arr.)

Berlin, 24 th August 1931

OD 504-1	Les Gars de la marine	Gramophone	K 6375	SG 76
OD 505-2	Quand la brise vagabonde	"	K 6375	SG 76

Both songs from "Le Capitaine Craddock", French version of the German film "Bomben auf Monte-Carlo".

Berlin, 25 th May 1932

OD 940-1	La route du bonheur	Gramophone	K 6586
OD 941-2	Voilà l'travail	"	K 6586

"du film Le Vainqueur" (Der Sieger)

In October 1933, their concert at the Salle Gaveau, Paris, is something of a triumph. Their first recording session in France takes place a few days later. Four titles are recorded and issued, not on two discs, but three.

First recorded, "Véronique" jumped on one side of the previous Gramophone K 7048, so backing "Tout le jour, toute la nuit", while "Perpetuum Mobile" met on French Gramophone K 7145 a "Menuet" (Boccherini) recorded in Berlin (12 th September 1933). Strange enough, another "Perpetuum Mobile" had been recorded only one month earlier, in Berlin too (OD 1736-1 - 26 th September), which could be heard on Electrola EG 2870 !

Berlin, 7 th September 1933

OD 1687-2	Quand il pleut (Stormy weather)	Gramophone	K 7048
OD 1688-1	Tout le jour, toute la nuit (Night and day)	"	K 7048 K 7113

Paris, 28 th October 1933

OPG 1144-1	Véronique, le printemps est là	Gramophone	K 7113
OPG 1145-1	Ali Baba	"	K 7093
OPG 1146-1	Perpetuum Mobile	"	K 7145
OPG 1147-1	Creole love call	"	K 7093

"Perpetuum..." and "Creole..." are true songs without words (Ralph dixit)

* Sorry, they were known all over Europe as "Comedian Harmonists", except (of course ?) in England. "The name "Comedy Harmonists" came later (sic) on Fred Gaisberg's instigation who thought it more appropriate in English-speaking countries". (Ralph Harvey - Hi-Fi News and R.R., August 1974).

One year later, they are back in Paris, but "wax" only two titles rue Albert, immediately followed by four songs in French, in Berlin !

Paris, 4 th Octobre 1934

- | | | | |
|----------|--|------------|--------|
| OLA 20-2 | Amusez-vous
(de l'opérette "Florestan I, prince de Monaco") | Gramophone | K 7341 |
| OLA 21-1 | Avec les pompiers | " | K 7341 |

Berlin, 10 th October 1934

- | | | | |
|-----------|--|------------|--------|
| ORA 146-2 | Sonia (Quand Sonia danse) | Gramophone | K 7398 |
| ORA 147-1 | Natacha (du film "Les Nuits moscovites") | " | K 7398 |

Berlin, 9 th November 1934

- | | | | |
|-----------|-----------------------|------------|--------|
| ORA 196-1 | J'aime une Tyrolienne | Gramophone | K 7433 |
| ORA 197-1 | Au revoir, bon voyage | " | K 7433 |

The first of March 1935, the group record "Ungarischer Tanz nr. 5" and "Barcarole" (Offenbach) in Berlin. Nazis are there. Erich (Abraham) Collin, Harry Frommermann and Roman Cykowski make their way to Austria. They never returned to Germany but, joined by three Austrians, they re-formed the Comedian Harmonists, recording mainly in Paris, where they share the top of the bill at the ABC music-hall with "L'Etoile noire", Josephine Baker in 1935...Many discs follow.

Paris, 29 th September 1935

Mademoiselle Josephine Baker et les Comedian Harmonists

- | | | | |
|-----------|---|----------|---------|
| CL 5462-1 | Sous le ciel d'Afrique
(du film "Princesse Tam-Tam") | Columbia | DF 1814 |
| CL 5463-1 | Espabilate | " | DF 1814 |

Harry Frommermann (tenor, arr.), Roman Cykowski (baritone), Erich Collin, Fred Rexeis (tenors), Rudolf Mayreder (bass), Ernst Engel, then Fritz Kramer (piano) : "Les Comedian Harmonists".

Paris, 30 th September 1935

- | | | | |
|-----------|---|------------|--------|
| OLA 633-3 | Continental (du film "Joyeuse divorcée"- sic) | Gramophone | K 7584 |
| OLA 634-4 | Guitare d'amour | " | K 7584 |
- Recording datas about takes 1 and 2 are untraced in the "Compagnie Française du Gramophone" files. They could have been recorded on September 29 th (a Sunday !) and studio sheets lost in...the Columbia files !

Paris, ca 12 th december 1935

- | | | | |
|-----------|-----------------------|------------|--------|
| OLA 712-2 | D'ajaccio à Bonifacio | Gramophone | K 7602 |
| OLA 713-2 | Il pleut sur la route | " | K 7602 |
- Takes 1 recorded between 14 th and 19 th November.

Paris, 25 th February 1936

- | | | | |
|-----------|----------------|------------|--------|
| OLA 933-1 | Rumba-Tambah | Gramophone | K 7709 |
| OLA 934-1 | In my solitude | " | K 7709 |
- First title sung in French-Spanish, second title in English.

Continued on page 2790 ...

AGAIN—"HIS MASTER'S VOICE"



W. H. BERRY.

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Photos by
Fulsham & Banfield.



NELLIE TAYLOR.



CO. LTD., HAYES, MIDDLESEX.

Say you saw the advertisement in "THE Phono RECORD."

... continued from page 2787.

Paris, 7th April 1936

- | | | |
|------------|---|---|
| OLA 1023-1 | Corsican boatsong (D'Ajaccio à Bonifacio) | unissued in France |
| OLA 1024-1 | It rains on the road | unissued in France
issued on British HMV EA 1917 |

Paris, 22 nd April 1937

- | | | |
|------------|--|-----------------------------------|
| OLA 1733-2 | The way you look tonight (from "Swing time') | unissued in France
HMV EA 1988 |
| OLA 1734-1 | Goodnight
(When the sun says goodnight to the mountain) | unissued in France
HMV EA 1988 |
| OLA 1735-1 | Le Barbier de Séville, ouverture 1ère partie | Gramophone K 7925 SG 90 |
| OLA 1736-1 | 2ème partie | " K 7325 SG 90 |

Paris, 27 th April 1937

- | | | |
|------------|-------------------------------------|--------------------------------|
| OLA 1767-1 | Sandmännchen (Le Marchand de sable) | unissued - test pressing known |
| OLA 1768-1 | Moment musical | Gramophone K 8073 |
| OLA 1770-1 | Tabou | " K 7906 |
| OLA 1771-1 | Sur un marché Persan | " K 7906 |
- OLA 1769 by "Théâtre de l'oncle Sébastien" (Une aventure de Babar)
 "Moment musical" and "Sur un marché Persan" : songs without words.
 "Tabou", with drums and whistling, cuban language.
 Gramo K 8073, coupl. : "Heidenröslein op. 3, n° 3" (Rose sauvage),
 OEA 5031-1 (London).
- French La Voix de son Maître catalogues of the late thirties list a
 Gramophone K 8222 "Im stiller Nacht"/"Sandmännchen" actually
 recorded in Wien (Austria) mid-April 1936 (OVH 169-2 and OVH
 170-2).

Paris, 11 th May 1937

- | | | |
|------------|----------------------------------|-------------------|
| OLA 1795 | La chanson des rues | unissued ? |
| OLA 1796-1 | Ninna-Nanna a Liana (in Italian) | Gramophone K 7959 |

Paris, 13 th May 1937

- | | | |
|------------|---|-------------------|
| OLA 1806-1 | Du bist mein Baby (in German) | Gramophone K 8150 |
| | coupl. : "Ich muss heute singen" (Les fenêtres chantent), OEA 4979-1 (London) | |

Paris, 24 th May 1937

- | | | |
|------------|---|-------------------|
| OLA 1829-1 | Ti voglio bene (in Italian) | Gramophone K 7959 |
| OLA 1830-1 | Il ne faut pas briser un rêve | " K 7974 |
| OLA 1831-1 | Les fenêtres chantent | " K 7939 |
| OLA 1832-1 | Qu'importe si tu pars | " K 7939 |
| | Gramo K 7974, coupl. : "Si vous m'aimez en secret", OEA 5032-1 (London) | |

From June 1937 till the end of 1938, Comedy Harmonists recorded in London. In Berlin, Biberti, Leschnikoff, Bootz and their Meister-Sextett ("früher Comedian Harmonists") recorded "Penny Serenade" and "Bel Ami" the third of May 1939. Their last (unissued ?) record.

Acknowledgments : Gilles Devincré, Phonothèque nationale, Paris.

Notes *Tango the Argentine way!*

A weekly evening of Tango in the style danced in Buenos Aires for Londoners. Regular workshops by visiting teachers, beginners welcome. Entrance £4. Telephone 0171 720 7608 for details.

A range of about a hundred tango CDs are available from Groovy Music, Latin and World Music specialist, Oude Ebbingestraat 78, Groningen, HM 9712, Holland. Historic tango books in Spanish are available from Corregidor, Avenida Corrientes 1583, Buenos Aires 1042, Argentina, they have published a paperback series *La Historia del Tango*, 19 volumes have been produced so far, as well as other works about the Tango.

Doreen Harris

Further to the discography in *TMR.87* Doreen Harris and Leon Cortez another recording on Regal-Zonophone has turned up under the pseudonym of 'Alf' Awkins (Leon Cortez) and His Coster Fals. The recordings—(CAR 4308-2 and CAR 4309-2) were made on 7th, November 1936, but were not released until 28th, September 1937. Both sides are titled "*Round the Houses*" and are medleys of popular songs: part 1 - *Intro: Some of the ruins that Cromwell knocked about a bit; If you were the only girl in the World; Are we downhearted?* Part 2 - *Intro; Memories; Daisy Bell (A bicycle made for two); Pack up your troubles.*

Regal Zonophone catalogue numbers MR.2548 (Britain) and FT.8381 (India) were deleted Jan 1940 and Jun 1938 respectively. Although, as usual, Doreen was not credited on either the record labels or matrix cards, her voice is unmistakably present on various tracks of both sides.

Thanks go to Arthur Badrock and Allison Druce (of EMI) for their assistance in this matter.

World Records catalogue

For those readers who have purchased a copy of *World Records Catalogue* Frank Andrews and Roger Thorne have provided two more entries for the *Vocalion Long-playing record listing* (pp 63 and 64). [I assume that the first of these, W38, is the same item referred to in the note on page 64 of a test (mx BC 489). -Ed.]

W38	'At Grendon Fair'	Robert Carr — baritone
	'Easter Flowers'	
	'Why Shouldn't I?'	6m. 30s. Speed D Fast
	'Here In The Quiet Hill'	Robert Carr — baritone
	'The Fishermen of England'	
	'See, Love, I Bring Thee Flowers'	
		7m. 15s. Speed D
W41	Reminiscences of Tosti	The Band of H.M. Welsh Guards
	(arr. J Plougher)	
		(Cond. Andrew Harris)
		8m. 25s.
	'Songs of the Fair' song cycle	8m. 30s.
	(Easthorpe Martin)	

Striking the Right Chord

According to Arrival Press of Peterborough, if you remove the melody, chords and the notes from a song you are left with a poem; accordingly they are trawling for budding lyricists to write "melodyless songs for a new anthology".

Readers are invited to submit up to two poems, each no longer than 30 lines. Entries must reach Arrival Press, Striking The Right Chord, 1-2 Wainman Road, Woodston, Peterborough, PE2 7BU no later than 31st July 1995. Unused work will be returned if you enclose a stamped addressed envelope.

Arrival Press state that royalties will be paid to those whose work is published in the anthology. TMR has no connection with Arrival Press; and warns readers not to part with any moneys to have work published by any publisher, nor should you contract to purchase any copies of any publication containing your own original work.

Unearthing More Diamonds

Gene Scranton reports upon another in the Diamond Unbreakable list and will certainly add to our knowledge of this label. Both sides are by Cecil and Leslie Norman's Band, with vocals by Cavan

O'Connor.

Diamond Record No. 111

268-1 With You (Berlin) recorded London Jan./Feb. 1930.

From World Echo B-1021 / PikNik D-6.

[Diamond Universal Gramophone Records, Ltd., anonymous foxtrot]

107-1 Honey (Simons, Gillespie, Whiting) recorded London Oct.

9th 1929. From World Echo A-1002. [Diamond

Universal Gramophone Records, Ltd., control number 1374-1 as "The Black Dominoes" foxtrot with vocal refrain]

From the photographs that Gene has sent it looks like another 'custom' pressing with a sepia toned photograph of a young lady on the "With You" side, and the Diamond pattern on the other.

...and another Diamond...

Gene also enclosed a photograph of another "Diamond" label. This time of the US Diamond Record Company, Gene writes— "The records are actually Columbia Phonograph Co. products with Diamond labels pasted over. The patent dates listed on the labels refer to the patents held by Columbia (American Graphophone Co.). Catalogue numbers are exactly those of Columbia's double sided A-series, though it is reported that some, at least, have the "A" prefix replaced with "D". The label is olive green and white; credits are rubber stamped in pink ink in this case,† and [seemingly] any other colour that happens to be at hand in other cases. The spindle hole on those I've examined is the normal 1/2 inch size. The larger size, referred to in Frank Andrews' article (*TMR 84*) is supposed to be the 3/4 inch size normally used on Standard Disc records, another of the Chicago-based mail-order records of the period."

† Diamond Record - A820, Bass Solo, The Village Blacksmith.

Dating 78's

Often asked for by new collectors or 'general' (i.e. non-specialist) dealers, there is now for the first time an extensive listing of commercial UK labels. We have refrained from doing a comprehensive review as that would, given the nature of the subject, be like reviewing the telephone book (except that of course the 'phone book is not as interesting), or rewriting the book. The compiler, Eddie Shaw, has published this A4 slide binder covered first part at a cost of £6.00 (UK), £7.00 (rest of Europe), £8.00 elsewhere, all post paid. The format is easy to understand being arranged by label name (and size), series number(s), and sometimes label colours and, or classification. There then follows a year against selected numbers. This is stated as the year of issue for that number, but perforce is sometimes only approximate as catalogue numbers were often issued out of sequence by companies. There are no illustrations, for that you have to refer to Don Taylor's English 78 Picture Book, but this is the first attempt at a comprehensive listing, yes there are errors and omissions but they are made up for by the scope of the work, and until an encyclopaedic volume at an encyclopaedic price comes along Mr Shaw's compilation will stand on its merits. D.A.T.E.S., Part 1 - Commercial (2nd revised edition) is available from: Eddie Shaw85 Braithwaite House, Bunhill Row, London EC1Y 8NQ.



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Editor: Rainer E. Lotz

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Under preparation (scheduled for mid 1995):

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As a result of decades of discographical research, Rainer E. Lotz presently edits the *German National Discography*: A systematic listing of all recordings of the 78rpm shellac era that were made in Germany. In consideration of the enormous amount of data that have to be processed, the work is published in separate topical series. At present work concentrates on the following five series:

Series 1: Discography of German Personality. Volumes 1 to 3 are available. (Volume 4 is scheduled for late 1995).

Series 2: Discography of German Dance Bands. Volumes 1 to 4 are available. (Volume 5 is scheduled for 1996).

Series 3: Discography of German Operatic and Lieder. (Volume 1 is scheduled for mid-1995).

Series 4: Discography of German Spoken Word. (Volume 1 is scheduled for late 1995).

Series 5: Discography of Ethnic and Traditional Music. (Volume 1 is scheduled for 1996).

The format is to list, in chronological sequence: Location and date of recording, matrix number, title, tempi, name of larger work (such as opera, movie film, etc), composer, lyricist, arranger, singer or accompaniment, label, catalogue number, and date of first release. Each volume lists the artists in alphabetical order. Each volume has 288 pages, and the pagination is consecutive. A cumulative table of content lists all artists included in previous volumes of a series.

The time frame encompasses the shellac era and excludes microgroove and compact disc recordings. As a matter of principle, only commercial pressings are listed and private recordings (acetates or tapes) are excluded. However, in exceptional cases radio transcriptions, phonograph cylinders, and other media of the pre-microgroove era such as 'Tefifon' recordings, sound postcards, or flexible discs (on cardboard, paper, metal, plastic base) are also included. Thus the discographies provide essential tools for researchers, collectors, archivists, broadcasters, historians.

Each volume is limited to a print run of 300 copies, with a publication schedule of about two books per year.

Currently available:

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ISBN 3-9803461-2-9 Hard Cover 288 Pages (100.- DM) £50.00 from TMR

THE ENIGMA OF RUBY HELDER

by Rick Hardy

Although the name of Ruby Helder 'The Lady Tenor' has been known to me for some time it is only of fairly recent date that I have had the opportunity to hear some of the singer's recordings. Quite frankly I was amazed! I was expecting to hear a deep voice akin to that of the jazz singer Helen Shapiro or of the Peruvian singer Yma Sumac; instead I heard what to me was a completely male voice. It was not that of a tenor of the first rank by a long way, but rather a light voice of good semi-professional standard. What I did not hear was a trace of a female voice box.

When men sing in what is generally regarded as the female register—like for instance a counter tenor, they don't sound very masculine but conversely they don't sound like women either. Ruby Helder would appear to have a voice unique in the history of mankind! I have played her records since to several friends on a 'blindfold' test. Not one of them suspected that the singer was a woman.

For a time I let my suspicions lay at the back of my mind but after reading the sleeve notes of the Ruby Helder CD on Pearl GEMM CD.9035 I am rapidly coming to the conclusion that Ruby Helder was most probably a transvestite. This statement may upset a few people but since I have expressed my views privately I can tell you that I am now not alone in my findings. Let us examine the facts.

Ruby Helder is supposed to have been born somewhere in Bristol in 1896 and supposedly completed a course at the Guildhall School of Music, London, under Sir Charles Santley by 1908—when she was twelve years old! There is no point in trying to read sense into this. It is totally ludicrous. The fact that the GSM has absolutely no record of her as a student at any time only confirms it. I believe that this and reports like the one that Caruso introduced her to the manager of the Metropolitan with a promise to sing in Grand Opera there at some future date, to be no more than show biz 'hype'. The sleeve notes go on to say that a search of the public records office has revealed no birth entry of a Ruby Helder either in Bristol or any other place in the years 1873 - 1897. I wouldn't have expected them to. Firstly they were probably looking for the wrong sex and secondly almost certainly the wrong name.

The writer of the sleeve notes believes (rather naively in my view) that because Ruby Helder's contract with HMV was signed "Fay Ruby Helder" that this constituted proof of her legal name. All I can say to this is that in my lifetime I have signed, literally, thousands (this is not an exaggeration) of contracts and not once have I been asked to prove my identity — and this includes several record deals!

Performance contracts are more often than not signed with the artistes' professional name and if the sleeve writer cares to check the contract of one Helen Mitchell with the Gramophone Company he will find it made out in her stage name of Melba!

As a cabaret entertainer I have met and worked with several transvestite performers who live their whole lives dressed as women, and believe me they often look more feminine than the picture of Ruby Helder on the GEMM CD sleeve.

Try to imagine in the latter half of the last century a young man of Gay persuasion living in a small town or village. It is I should imagine difficult even now in 1994 to exist in such circumstances. What would it be like in 1894 when just being a homosexual was a very serious crime in itself? Such Gays would gravitate (as they still do today) to the large cities — particularly London — and try to build a completely new identity. This is what I suspect Ruby Helder did with great success. R.H.

The editor writes: I have heard Ruby Helder's voice, on an HMV recording, and I too share the belief that it was a male voice. If you have not heard the voice and are intrigued then I suggest that you purchase the Pearl CD (GEMM CD 9035). Whether Helder was Gay, transvestite, transsexual or suffered from hormonal problems, we shall likely never know, nor possibly care. However the enigma remains, I have reproduced a photograph that appeared twice in the 1914 HMV catalogue, and the page of text that accompanied her/his entry. Joe Batten's Book makes mention of Helder's recording career commencing in the 1911/12 season, he would have recorded Helder for the Edison Bell label, Velvet Face, and Winner (2182-B), before the artist transferred to the Gramophone Company; however Batten makes no other mention of the artiste.

Just one small point, I note that the Pearl CD six page booklet labels Helder as 'the girl tenor', in all the documents and record labels I have seen, Helder is billed as 'the lady tenor'. JWB.

Miss RUBY HELDER (Lady tenor)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

2-3051

Courage

Vanden Heuvel

(The "Daily Telegraph" Recruiting Song)

THE palpitating feeling which Ruby Helder imparts to the delivery of these loyal verses is a thing to be heard. The song is the official Recruiting Song of the London "Daily Telegraph," and has enjoyed big sales as sheet music; it has been, and is, a feature of many an important concert these war months. Miss Ruby Helder vitalises the song in the most delightful fashion. Her intensity of tone is quite remarkable. (Speed 79)

Published by Enoch & Sons



Ruby Helder



from : John Ambler, Royal Marines Historical Society.

Some little time ago I began a project aimed at producing a definitive document on the recordings made by the Royal Marines Band Service. Both the Royal Marines Historical Society (of which I am Committee member) and *Blue Band* (the Royal Marines Band Service journal) are interested in publishing the completed work. Obviously the main body will be devoted to the commercial recordings but during my research I have accumulated quite a large amount of data on non-commercial recordings. This is far too interesting not to be included in the work.

I would be most grateful for any information received concerning the earlier recordings of the Royal Marines.

I can be contacted at 1 Westgrove Gardens, Bridge Road, Emsworth, Hants., PO10 7DR.

Yours sincerely,

from: Christian Müller, Lausanne, Switzerland:

Dear Mr Booth,

I was very pleased to meet you at the Birmingham Fair [NEC: NCVF-'95] (It was the first I have been to) I found many very interesting cylinders : Edison-Bell Indestructible & Indestructible "Ebony", International Phonograph & Indestructible Record Company, Mexican and German Blue Amberols etc. ... (I am collecting Indestructible cylinders).

By the way do you have any listing of the USA Everlasting cylinders, or the book by Duane Deakins on the blue Amberols? I already have the listing by Sidney Carter as well as the Dethlefsen work).

And where can I find information on the Duval and the Axton Ruby Indestructible cylinders?

With all best thanks.

Letters

from Mr LW Cook, Norwich.

Dear Mr Booth, I note that you are interested in the Brussels I radio programme. How wonderful it would be if *European Radio* magazine was still in the news agents. I had it until it slipped down to a single sheet of paper. I wonder if it would be possible to extract information and put it in *TMR*, things like the following : Brussels I, 621 MHz. Vintage music through Jazz Saturdays 13.00 (BST) after the news, DJ is Mark Duvall. Brussels II, 927 MHz, record requests - sometimes 50% Flemish music and 50% American, sometimes a mixture, DJ is Jo Leemans. Sundays 11.00 - 12.00 (BST).

Voice of America "Music USA" every night except Sundays from 21.10 (BST) - 21.50 (BST), has a programme called 'Jazz Hour' hosted by Willis Conover and features jazz from anywhere, new or old. For instance it may be six programmes of Duke Ellington and his Orchestra in the 1930's or two nights from a Hungarian Jazz Festival of 1994, or a different personality each night.

This is broadcast on short-wave only in the 49, 25 and 19 metres bands. Coupled with this the VOA on Sunday and Monday nights has "Music USA Standards! also with Willis Conover from 20.30 - 21.00 (BST), this half hour one is likely to get such as Nat 'King' Cole, songs by Gershwin, Billy May orchestra, Lena Home etc.

Yours sincerely,

[Thanks a lot Mr Cook, 'tis a pity that short wave reception in the TMR study isn't as good as it could be, due to passing taxis, television screens, the TMR computer VDU and other things that go whistle, bang, crash, wallop in the ether. But hold there, is that the same Willis Conover who, when I was but a lad in short trousers, presented a Voice of America programme in the nineteen fifties? He more than anyone caused me to take more than just a passing interest in jazz and big bands. The programme was then broadcast from 16.00 (I called it four o'clock in those days) to 17.00 by the nearby BBC transmitter at Daventry on 'medium wave' on the frequency then used for the Third Programme, which itself did not come on air until about 7pm in those days. Probably without the sweet tones of Willis Conover you would not be reading this magazine now. -Ed.]

Book Review

The Swedish National Archive of Recorded Sound and Moving Images (Arkivet för Ljud och Bild) continues to document the recordings made, and the recordings issued in that country. Elsewhere in this issue we have a review of a second CD of the performances of Carl Jularbo issued by the archive. We have also received another project from this fine body : The Annual National Discography, so far four volumes have been published covering the years 1989 - 1992. *Svensk fonogramfoorteckning* has an introductory preface in English in each volume, from which I quote : "the discography lists the phonograms (CDs, cassettes and gramophone records) delivered to ALB throughout the year according to the Statutory Deposit Act, that requires one copy of any phonogram produced in Sweden - and which at least 50 copies have been made publicly available (or imported into Sweden providing they have a connection to Sweden), phonograms older than three years are not included." Oh how life would have been made easier for researchers if this requirement had existed in Britain with the passing of the 1908 Copyright Act, in the same way that publishers of printed matter have to give the state five copies of any printed work; but thus enriching the British Library.

The discography it self lists phonograms recorded and published by a Swedish company; licensed editions - i.e. foreign recordings published by a Swedish company; and compilations of foreign recordings published by a Swedish company. It excludes phonograms with a Swedish connection, published outside of Sweden; also commercials are excluded. Produced by computerised methods the database is also accessible directly from the database.

Arranged in alphabetical order and cross referred by three indexes (name, title and classified indexes), with 'talking books' listed in a separate appendix within the book.

Anglo-American Cataloguing Rules, 2nd edition are used, thus making it relatively easy for anyone without a knowledge of Swedish to find their way around the discography.

Translation of the Swedish terms for title etc is shown in the English language introduction.

The 1992 volume runs into 340 pages of A4 and should be on the shelves of every other country's archives and national library, if not, ask them to get it, it may even show them the way it should be done. **John W Booth**

More from Sweden...

Continuing its *Svenska Diskografier* (Swedish historical discography) the Arkivet för Ljud och Bild has come to number 9 which has **Ultraphon**, **Telefunken** and **Pallas** as its subjects, being compiled by two that nation's eminent researchers Bjorn Englund and Mats Elfstrom. The listing runs from 1930 to 1956. Telefunken succeeded Ultraphon in 1933 but from 1948 to 1952 the name was changed to Telestar because the trademark Telefunken could not be used for several years. This handy size C5 is uniform with the other discographies in this series and replaces original attempts at a listing in 1968 and 1975. Thanks to contributions of numerous collectors, it is now complete.

The book begins with a history of the labels and their existence in Sweden. Each make is listed with titles, composers, recording dates, issue dates. each title is given a number facilitating reference from the indexes of artists and titles. there are also indexes of pseudonyms and matrixes.

With the discography comes a cassette of recordings selected from the very first **Ultraphon** in 1930 of *Happy days are here again*, by Georg Enders' Orchestra to a **Telefunken** of November 1956, *Mitt kära gamla hem* by Sverre Kleven with Sigurd Ågrans Orchestra. A variety of music is included in the 23 items heard, e.g. a march, songs, opera, tenor saxophone solo, hot dance music, violin solo, folk music, etc. Of course the songs are in Swedish but there is much to enjoy.

This another excellent production by the sound archive which leads the world in its publications. It shows just what could be done by other similar institutions.

The discography is 120 Swedish Kroner, the cassette is 65 Swedish Kroner, both prices are exclusive of postage and packing, so it would be as well to enquire first what the total cost is going to be before ordering. **E.B.**

• Arkivet för ljud och bild, Box 27890, 11593 Stockholm, Sweden.



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Record Reviews by Peter Mayer Ernie Bayly

Instrumental Tangos of the Golden Age

This is a really fine compilation: every single track is superb. All are real Argentine Tangos played by top Argentine bands. The first four tracks are by the Julio de Caro Sextet, probably from the very early thirties before the band broke up and the breakaway members formed other fine bands. The next three tracks are by one of the bands thus formed, the Pedro Laurenz Sextet, La Cumparsita and Mala junta were recorded on 5 September 1941. These three tracks are very fine and powerful and are in contrast with the delicate playing of the De Caro band. There are two tracks by the band of Juan de Dios Filiberto which are very fine. Roberto Firpo is represented by four tracks Fuegos artificiales recorded 31 May 1928 and three others probably recorded about 1936.

Carlos di Sarli whose playing was popular among Tango dancers has five tracks on this CD. Belen was recorded on 9 October 1929 and La guitarrita on 26 November 1928. The Quinteto Pirinche formed by Francisco Canaro to revive the 'Old Guard' style is represented by three tracks which are not on the El Bandoneon CD (EBCD 3) of this group. So you will not be duplicating tracks by getting both CDs.

Canaro himself is represented by three tracks, the second El gavilan was recorded 20 March 1930 and the third Punte bravo on 17 February 1932.

Finally Anibal Treilo, the Charlie Parker of the bandoneon has two tracks on this CD Guapeando - July 11th, 1941 and La tablada - 23 July 1942. Fortunately, these are before Treilo began to improvise to such an extent that the Tango rhythm was distorted and the tunes became almost unrecognisable, at least to me!

Pat Robson is to be congratulated for a wonderful selection of 26 superb tracks lasting 74 minutes 24 seconds and his excellent and highly informative insert notes. **Harlequin HQ.CD.45**

Orquesta Tipica Select, Argentine Tango...1920

This is a selection of twenty tracks recorded in the USA by top Argentine players. The music is subtle and delicate in the 'Old Guard' style. The notes compiled by Simon Collier are good and informative. Recommended. **Harlequin HQ.CD.47**

Interstate Music also issue other kinds of vintage ethnic or what would nowadays be called 'Vintage World Music'. Here is a summary representing my own tastes rather than their output as a whole. Cuban: Trio Matamoros 1928-37 HQ CD.40; Don Barreto 1932-35, 3-volumes, HQ CD.06, 20 and 42; Lecuona Cuban Boys, 5 -volumes, HQ CD.07, 11, 21, 26 and 35; Don Azpiazu, Cuarteto Machin 1930-32 & 1932-33, HQ CD.24 and 32. Rico's Creole Band, 1931-37

and 1931-34, CD HQ.31 & 41. Cubans in Europe 1929-32, HQ CD.37. There are also some very early Xavier Cugat and Edmundo Ros recordings too.

Some superb Brazilian recordings by Carmen Miranda in the 1930's, before she sold out to Hollywood, are found on HQ CD.33.

Portuguese; Forerunners of Amalia Rodrigues. Also the wonderful accompaniments which back Fados appear in instrumental versions. Armandinho 1928-29 (instrumental) on HT CD.25, Lisbon Fados 1928-36, two volumes, HT CD.14 & 24. Fados de Coimbra 1926-30, HT CD.15.

Rembetika. Even better than the Bouzouki made famous by Theodorakia. Lost Homelands, Smyrnaic song in Greece 1928-35, very oriental, on HT CD.27. Rembetika in Piraeus 1933-37, HT CD.26 (Recommended). Interstate also issue CDs of Jazz, Blues and Gospel recordings. **PETER MAYER**

PLACIDO DOMINGO - "FROM MY LATIN SOUL"

The Notes tell us that Mr. Domingo likes singing "Latin" songs when at home. Very well! On this CD of 73 minutes playing time he does for the world to hear. BUT - and it is a big BUT. While he is singing 16 songs for us, others conspire to ruin the occasion. For the most part the orchestral accompaniments are wrong, too busy and inappropriate. Then for three songs, various fishwives gain access to the recording - studio and holler their wares. Rather than this, the accompaniment should have been by a small light orchestra with no ladies. Mr. Domingo is his usual fine self. So, you would be advised to listen to his before purchase. I might be biased. The compilation includes some good songs like "Green eyes", La flor de la canela, Perfidia, Frenesi; Adios; Noche de ronda. The notes include the full texts of the songs, BUT - again... just to make reading the minute print something of a challenge many are printed over coloured patterns!! thus, overall, my initial anticipatory delight when opening the package bringing this for review was gradually dispelled. I feel it is an opportunity missed. **EMI CD 0777 7 54978 2**

I hope that I do not appear to be in a disagreeable mood but I do not like the next two **WILLIE NELSON "HEALING HANDS OF TIME"**

Here Mr. Nelson departs from his usual "country" style to what is described as "middle of the road", which does not suit him in my opinion. Such songs as 'Crazy', 'all the things you are', 'If I had my way', 'I'll be seeing you', for instance, show me that he is becoming too old for the style. I prefer to remember him in his original style with simple accompaniment and no strings or a drummer thumping too hard. There are only ten short songs on this CD. **EMI CD 7243 8 30420 2 or CDEM C 3695**

LENA HORNE "WE'LL BE TOGETHER AGAIN"

If the previous CD showed someone becoming old, this recorded by Lena Horne aged 76 clearly shows that she should not have been persuaded to do it because her vocal chords were hard and unmusical and breath control was gone. I'm unflattering, but I'm old enough to have seen many artists go on for far too long. I enjoyed Miss Horne (and Mr

Nelson) when younger, but not here. Lena Horne is accompanied by a big swing band which would have sounded better on its own!!

We have some well-known songs by famous composers. Perhaps my preferred, because it is slow and thoughtful is 'We'll be together again'. She was surely recalling her late husband and all the musical friends who have gone before her. Once again, listen before you purchase. My review copy is in a fancy red box, tied with red ribbon, but I expect "ordinary people" will have a standard package. **Blue Note CD CDP 7243 8 28874 2**

JOYCE GRENFEL "MORE JOYFUL JOYCE"

This is a second double cassette by Joyce Grenfell performing her various song and sketches. Of course all selections are different from the first, some are different from the 3 - CD set. I'll mention those "new" from those on CD, of which there are eight. 'If love were all' and 'The party's over now' by Noel Coward are very charmingly sung and were recorded in 1965 accompanied by Brian Fahey & his Orchestra. 'Not in the mood for news' expresses the feelings of a lady very tired of Radio and TV news programmes who decides not to use either for a day safe in the knowledge that her action will not stop the world revolving. 'Gipsy' is sung by one of those arty ladies who must thrust foreign folk songs upon her audience and 'Time to waste' makes fun of lady presenters on U.S. local radio stations. 'Two songs my mother taught me' make fun of folk songs. 'Mulgarth Street' is a lady telling of her loneliness in a new modern 16th floor flat when compared with the companionship in slummy Mulgarth Street. 'Leonie' is a short spurious art-song about an abducted girl who thereby improve her French!!

There is a total of 36 'pieces' here charmingly performed by Joyce Grenfell, unaccompanied, or with piano or orchestra recorded between 1952 and 1978. Presumably, those using only cassettes or only CD's will not worry, but those adoring Joyce Grenfell will now feel annoyance about titles duplicated (or missed). Perhaps the time has come for a "Complete Joyce Grenfell" on either or both systems. This tape compilation is highly recommended. **EMI ECC 31**

JIMMY SHAND "THE KING OF THE MELODEON MEN"

Here we have 18 selections played by Jimmy Shand and his band and three solos which he recorded in 1934. I have danced to Shand's band and used its records as MC for country dance evenings and recognise its perfect and constant tempi. But for any listener the music is perennially pleasant.

I used "selections" above purposely because many of the records are comprised of several tunes. In this compilation we have favourites such as 'La Valeta', 'Primrose Polka', 'La Russe', 'The Bluebell Polka', 'Merrily danc'd the Quaker's wife' and some waltzes such as 'The Queen Mary Waltz', and 'The Agnes Waltz'. There is a varied arrangement of reels and jigs, so small Scottish and English country dance clubs could use this CD to provide the music for the evening, especially as a CD player is so easy to operate. (How I slaved with piles of 78s "way back"!!!). When the Jimmy Shand band performed at a dance, it was always very relaxed whatever the tempo of the music. This comes across

when listening to this CD. The three recordings from 1934 were among his first and the speed varies, so would be unsuitable for dancing. Judged against other transfers that I have heard from 78's of the period, I suggest that these three could have been better done. All of the remainder, dating variously up to 1955 are perfect. I recommend this CD highly to dancers and to those who enjoy Scottish country dance music and Jimmy Shand in particular. EMI CDEMS 1530 and 8 29898 2

FOLK SONG and FOLK MUSIC, being of the people, should change slightly as years pass, without losing the vitality yet not needing to merely repeat precisely what has gone before. Also, it should not lose itself in whatever is the "New" idiom of the day. Owing to gradual change, we cannot know precisely what music was "Current" in, say, Roman times in the British Isles. Since those times many different instruments have been invented. The next two CD's exemplify these points.

CELTIC GRACES

In the main, this is a compilation of individual pieces culled from various LP's of about twenty years ago. If you are conversant with the Irish folk scene of those days you will know what to expect. Three items are performed by the Bothy Band. "The maids of Mitchelstown" is a reel taken in a slow tempo with beautiful harmonies. Paul Brady and Andy Irvine relate the story of the local favourite horse "Stewball" beating an "outsider" grey mare causing many to lose their bets. This type of story has world currency - with different subjects human or animal. Veteran Paul Brady takes solo lead for "Arthur McBride" telling how a recruiting sergeant was beaten by two young and wiser men. Triona Ni Dhomhnaill with the Bothy Band sings beautifully "The maid of Coolmore". The Story of ill fated Lord Franklin (Who attempted to find a 'North West Passage' in Canada) is related by Kevin Burke and John Faulkner. Donal Lunny perform a moving tribute to the late Declan McNeills. There are many treasures to be heard in this compilation. The bouzouki (Stringed Instrument) has been integrated in to Irish Folk Music along with the Mandolin and Guitar. The fiddle, small button accordion, flute and pipe are still there. Do not be shocked to learn that keyboards are included in some groups. They are not used in pop style but mostly as a 'continuo'. If you are inclined to folk music you will enjoy this -- but if you are traditional it may take you a few auditions to appreciate the treasures. There are fifteen pieces containing instrumental or vocal. EMI HEMISPHERE CDEMC 3693 and 8 31216 2

Our second Folk selection is "SON OF MORRISON" led by Ashley Hutchings with Shirley Collins. This is a sequel to 'Morris on'. Mr Hutchings has been active in producing music for morris and country dancing for over a quarter of a century in one form or other and via various bands. Both of his morris titles began life in the early 1970's as LP's, this being the second, hence 'Son of.....' Both were very influential to a revival of traditional morris dancing at the time. They demonstrated how a more prominent rhythm from pop music could be blended with traditional and modern instruments to provide suitable near - tradi-

tional music for dancing. As an older person I would be critical in that the drum is slogged too hard, at times over emphasising the 'off - beat'. However, we hear, real dancers performing with bells a - jingling and concertina predominant in "Saturday night". During "Fieldtown Processional" & "Glorishears" we hear Phil Pickett playing a curtal - sounding somewhat like a bassoon - as also in the nonsense song "As I was going to Banbury", and "The Happy Man" in which one hears the Adderbury Morris Men performing, singing and clashing their solid sticks. While "Ladies of Pleasure" is played we hear the jingling bells on David Armitage's legs as he dances. Shirley Collins and John Tams indulge in pastoral dialogue with support from a recorder from Phil Pickett. Another song is "The Postman's Knock" is a song - dance from Adderbury which features Martin Carthy's voice and guitar. I am sure that the re-issue of this material from the limited edition LP of long ago will please many folk and morris fans especially as it makes clear some features somehow lost on the LP. EMI HARVEST CZ 535 and 8 29861 2

THE GUV'NOR

Ashley Hutchings has been mining further back and has produced his own CD featuring material recorded at various times. I have not a copy myself but it is greatly praised in "English Dance & Song" magazine. It is HTD CD 23. If you are a folk music enthusiast seek out the reissue of "Morris On" (I do not have the number). If unable to obtain these items at your usual supplier try - The Folk Shop, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY Phone 0171 - 284 0534

THAT'S CHRISTMAS

Every Christmas most companies rush to issue something seasonal. This is from EMI but it may be past when you read this. Containing 44 items this double CD goes mining back to the 1960's for its material, but originating from studio - tape recordings sounds up - to - date. We cannot list all of the items and artists, but there is a very wide variety. Part 1 has the more recent type of music so would please the younger members of the family, while the second includes choirs, orchestras and artists who may suit the older better. Avid TV viewers may have seen it advertised there. It may even be around in early 1995 so you can buy it and put it aside until much later that year!!!

It is EMI 8 31630 2 and EMTV 88

THE BAND OF H.M. COLDSTREAM GUARDS conducted by Lt - Col. J. Mackenzie-Rogan.

Originally there were no such things as recordings that one could play over and over again. In those days people relied upon local bands or the high-light of a visit from a regimental band. If, like me as a boy, one lived in a "Garrison - town" there was always music when bands paraded or gave concerts. In Dover bands performed every Wednesday evening on the seafront in the summer or in "The Granville Gardens" on Sunday evenings in winter, by whichever regiment was stationed there. By that time we had wireless which spread the sound and knowledge of music. To those who dislike military bands I quote my personal experience to emphasise how important was their role in days gone by.

Sometimes they were the only first class performances that people could hope to hear. There were bands as part of factory or colliery life - but we did not all have industrial surroundings. But I digress.

It must have been a very special occasion to hear a band like the Coldstream. Its capabilities were immense and its soloists virtuosos. The repertoire was very wide. So, when recording could not do justice to a string orchestra it was called upon to record all types of music besides marches. John Mackenzie-Rogan who led the band from 1896 - 1920 created many fine records for H.M.V. We have some of them here on this cassette issued by the Vintage Light Music Society. I expect that the compilation includes music hard to find somewhere else but I'm not that sort of historian. We have marches like 'The New Colonial' and 'Over There'. 'Little Miss Melody' and 'Sweet Smiles' are waltzes. F. Rosse's suite 'Monsieur Beaucaire' is included with all six movements, and a selection from 'The Belle of Mayfair'. In somewhat Spanish style are 'Saludo - Serenade' and a selection from Balfe's 'Satanella'. Peter Dawson and Ernest Pike join the band for a short recreation of a 'Church Parade'. 'Belfrey Serenade' naturally includes tubular bells. I have often said that better sound was put on to the record than older systems could replay. Those here date between 1912 and 1920 and are reproduced well for our great pleasure.

"Vintage Hour" series VH 126 available from The Vintage Light Music Society, 4 Harvest Bank Road, West Wickham, Kent BR4 9DJ

THE BEST OF COUNTRY

You may have seen this advertisement upon TV. It presents forty 'country' performers in their best - known songs, dating back to 1961, but none really recent. I hope it's not prejudice, but I do not see Charlie Pride among the names, as one would expect. Various companies have allowed song/artists to appear under license, so the coverage is very wide. But forty is too many to list individually. Of them are Jim Reeves, Lynn Anderson, Tanny Wynette, Kenny Rogers, Crystal Gayle, Glen Campbell, Dolly Parton, Willie Nelson, Roger Miller, Patsy Cline, Charlie Daniels.... If you are a country fan who wishes to have a selection of well-known tunes by well-known artists this major compilation is for you.

EMI CDEMTV 87 and 8 31646 2.

EB.

JUDITH DURHAM, THE SEEKERS. "25th. YEAR REUNION CELEBRATION"

I expect that The Seekers noticed that I am looking older than 25 years ago, but the important difference is that they can still sing!! Since they disbanded all those years ago, riding a crest of popularity, to follow their chosen professions separately, fans have suggested that they unite again for concerts. Now 25 years later they have done so. After a limited number of appearances in their native Australia they have given five concerts in England and Wales. I attended that at Wembley. In the main it was a look back to their successes of the 1960's. Their singing was as good as ever. The mix of songs was a selection of tuneful melodies which made them so attractive during their "youth". When they arrived in England in the 1960's their main intention was to earn sufficient by singing to have a good holiday - but unexpected popularity "ran away with them", so as this was not their chosen life they eventually disbanded. I suppose it was wise. The memory of them was strong enough to bring huge crowds to Wembley Arena - and to other concerts in Britain.

Although this CD was recorded in the Melbourne Concert Hall the programme is virtually that presented over here during March, 1995. A drummer and two guitars were added to strengthen the rhythm for the very large halls used. It is unobtrusive on this recording and includes a 'keyboard'. There are twenty songs playing for 66 minutes, including a Gospel medley and well-tried favourites "Moringtown ride", "Kumbaya", "One world Love", "Red rubber ball", "Georgy girl", "A world of our own", etc. Their belief in their own land is exemplified in "I am Australian". Wisely, 'open' microphones were turned on only occasionally for applause so there is no intrusion from "the floor". This delightful reminiscence is released in U.K. on Music for Pleasure. CD DPR 130 and 8 28191 2

JOHN McDERMOTT "OLD FRIENDS"

John McDermott gave a short recital to open the evening before The Seekers, to the obvious enjoyment of the audience. He sings in an 'Irish Accent', but hails from Toronto. Many of the songs in this collection are Irish-like the beautiful "She moved through the fair", "The Bard of Armagh", "Mother Machree". Of Scottish origin are "The Skye boat song", "My love is like a red, red, rose", "Massacre of Glencoe". Referring to the Chernobyl disaster is "Farewell to Pripchat" (a town nearby), and a touching song about an old man losing his memory is "The Dutchman". The accompaniment is restrained to piano, harp, flute or guitar. Most of the songs are slow. I feel that the selection would have been improved with the inclusion of a couple of jaunty songs like "Trotting to the fair" that John McCormack sang so well. A tribute to one's father is the tender "The old man". To me, the hollow studio sound of a big hall is unsympathetic to the singer at times. The sound quality at the Wembley concert was better. The booklet with the CD tells us about the singer and gives us the lyrics of all the songs. EMI (Canada) is trying to keep the names of composers and arrangers of the songs secret because the list is printed black upon dark brown!!! One does not have to be a psychologist to recognise the insanity of the designers. Overall it is another pleasant reci-

tal to which you'll listen many times. Playing time nearly 63 minutes. EMI CD CDEMC 3697 and 8 27467 or Cassette TCEMC 3697

NAT 'KING' COLE, "TO WHOM IT MAY CONCERN"

Nat Cole is truly immortal because the record companies are working their ways through his material transferring it to CD. The recordings he made accompanied by Nelson Riddle's orchestra from June to November, 1958, for Capitol and grouped together under the title "To whom it may concern" are now reissued on CD. This compilation finds him in a very sentimental mood,

with the title song and such others as "A thousand thoughts of you", "You're bringing out the dreamer in me", "If you said no", "This morning it was summer". There are seven other songs tastefully supported by Mr. Riddle. Highly recommended for fans and 'experts' alike, on Capitol CD 8 31773 2

NAT 'KING' COLE "WILD IS LOVE"

The notes with this CD make much of Mr Cole searching for "Something else". Frank Sinatra 'found' "Our Town", Judy Garland 'found' "The Letter", then Mr Cole 'found' "Love is wild". Each is a cycle of songs around a central theme. Dotty Wayne and Ray Rasch (who had provided "My heart's treasure" for the above album) brought "Love is Wild" to Nat Cole. I suppose it tells the story and emotions of a man hoping/trying to find a girl with whom to fall in love. My age, of course, tells me this is the wrong way to proceed. Those I've observed trying too hard fail. One must relax and it just happens!!

so this cycle with songs like "Hundreds and thousands of girls", "It is a beautiful evening", "Are you disenchanted?", "A pick-up", "Beggar for the blues", "In love again" (another failure for our young hopeful) until the finale finds him in love with Mary, a nice type of girl that everyone dreams about!! A different approach for Nat 'King' Cole. Perhaps not for casual purchasers, but essentially for his fans. Capitol CD 828511 2

Coda: However - each of the above by Mr Cole has rather short playing time and both would have fitted comfortably upon the same CD.

PAUL WHITEMAN "THE COMPLETE CAPITOL RECORDINGS"

Paul Whiteman, son of a musician living in Denver, learned violin and by 1920 had made his first recording in New York. Then on 12th. February, 1924, came the legendary "Experiment in Modern Music Concert" in the Aeolian Hall, New York, at which George Gershwin's "Rhapsody in Blue" was given its premiere. Of course, the work is given a fine performance on this disc together with "An American in Paris" (Gershwin). Both are classical in form but are played by an enlarged orchestra - which type Whiteman employed to perform "symphonic jazz". Such performances were often neither jazz, nor symphonies, but were serious arrangements of well-known tunes from the dance halls.... such as "Wang wang Blues" and "San" that we hear now. (The latter arrangement has been given concert - hall performances by orchestras conducted by Sir Simon Rattle). When Capitol Records Inc. was formed its owners sought out famous artists as well as newcomers to the entertainment world. So it was that Paul Whiteman was offered a

contract, but owing to radio and (later) TV work he recorded only twelve items for Capitol. A surprise to me is "Travlin' Light" sung by Billie Holiday. One wonders how she was chosen to record this song closely associated with her, to Whiteman's accompaniment. It is excellently done. Similarly, Martha Tilton comes in for "I'm old Fashioned" and "Serenade in blue". Included is "The old music master" by Hoagy Carmichael and Johnny Mercer, but here with vocals by Mercer and trombonist Jack Teagarden (who spent several years in Whiteman's band). This 1942 recording was often requested for radio programmes.

Most of Paul Whiteman's career happened before Capitol was formed, but luckily he made these recordings for the firm in 'hi-fi', totalling 66 minutes playing time. The excellent notes are by Pete Welding, who regrets that Whiteman was "Ignored" in his final years..... but by then he was an old man. Perhaps he just desired quiet retirement. The artwork on the cover of the notes and the disc itself includes the famous "Potato head" cartoon of Whiteman - a brilliant stroke of reminiscence by today's designers. Capitol CDP 8301032

GREAT PARLIAMENTARY SPEECHES 1978 - 1994

As a student of history, I often wondered what, say, Julius Caesar sounded like during his orations!! The early entrepreneurs of the phonograph recorded many well-known people, but most of the soft wax cylinders perished because of careless storage. A few fragments remain - such as by Ewart Gladstone, Florence Nightingale, General Booth, etc. (Outside Britain the 'famous' of other nations were recorded too.) However, since the 3rd. April, 1978, introduction of broadcasting directly from Parliament we are able to hear clearly what is said there. Much of the proceedings has been recorded on tape.

This set has been chosen by the former BBC parliamentary correspondent, Peter Hill, who consulted with a wide range of politicians and colleagues during its preparation. Included are moving orations, rows, and funny stories. There are memorable moments, tragedies and resignations. The collection concludes with the tributes to the late John Smith by John Major and Margaret Beckett.

While recorded "recently" the many extracts are already PARLIAMENTARY history, which may have little connection with what matters in the real world or what is beneficial to mankind as a whole. However, the utterances are hereby made public property and in a hundred years time may perhaps be interesting to our descendants. I am disinterested in recent politicians but to be unbiased it is an excellent compilation that can be recommended to those whose 'subject' this is and to reference libraries. With the set there is a 28 page booklet setting the 105 extracts into context.

The double - CD is CDHOC 1 and 8 32470 and is also available on cassette and LP versions.

MATT MONRO "THROUGH THE YEARS"

Of recent years many countries have produced their own national singers, of whom we mostly know those singing in English, like Bing Crosby, Nat 'King' Cole of USA, and in French Charles Trenet and Charles Aznavour, etc. In Britain we had Matt

Monro, who it may surprise you to know, died ten years ago. His widow has compiled this memorial selection ranging from 1961 to 1979, of twenty songs playing for a total of 65 minutes. It includes quick tunes like "as long as I'm singing", "Hava Naguila"; "Let me sing and I'm happy" (of Jolson fame) in medium tempo; and in delightful slow mood, "Fools rush in", "Fly me to the moon", "The good life", "Autumn Leaves", "Come sta". Lorenz Hart was the lyricist of "Spring is here" which no doubt expressed his personal situation. I had never heard "... And roses, and roses..." and I like Mr. Monro's Interpretation.

"Through the years" has the catalogue number CDEMS 1544 and is available separately, or is obtainable as part of a three CD fitting tribute to Matt Monro that also includes "The Capitol Years" and "The EMI Years", giving a grand total of sixty songs in CD Monro 1.

Again I take up my cudgel against those who designed the packaging of "Through the Years". At the back of the pack the titles are in mauve on black with composers/lyricists' names and year of recording in microscopically tiny white print. On the spine the artist's name and album title are equally difficult to read. I'm sure that most purchasers wish to READ the information and not admire the artwork. E.B.

THE SOUND GALLERY

25 or so years ago the EMI "Studio Two" LP records produced "The Sound Gallery" combining mixtures of real instruments and electronic, or each on its own... in an individual tonal sense. Some of these will be familiar to those having televisions, as backgrounds or introductions to certain programmes. Apparently this music is in vogue again. A kind of nostalgia for some people. Some of the original LP's now exchange hands at over 100 each. We bring this reissue to your notice as it may suit the taste of some of our readers. The last tune "Music to drive by" is by Joe Loss. This release must be considered important because it is in all three forms.

CDTWO 2001 (and 8 32280 2) : Cassette
TCTWO2001 : LP TWO 2001

BIG BANDS IN HI - FI

Big bands is really a careless use of the English language for it is almost always used now to mean "big swing bands", as here. Most of these bands played before the innovation of the long play record or stereophony. Upon the invention of such techniques, Capitol Records Inc. invited numerous bands to its studios to record some of the milestones from their careers, as well as new tunes. In March this year EMI/Capitol celebrate the golden age of the big bands with two double - CD sets. Vol 1 is titled "Let's Dance". Vol. 2 is "In the mood". The majority of the tunes were recorded for Capitol (now a part of the EMI conglomerate), but those by Count Basie, for example, are taken from Roulette, another label now owned by the EMI group. He contributes "Topsy", "Cute", "Blue and sentimental", etc.

There is a total of 93 tunes in the complete set, so I can only briefly refer to some of the items. Because Glenn Miller recorded only on 78rpm records tunes associated with him are faithfully recreated by the Glenn Gray band,

including "String of pearls", "Tuxedo Junction" and "Moonlight Serenade". Benny Goodman opens Vol 1 with his signature tune "Let's dance". Glen Gray pays tribute to Bunny Berrigan with "I can't get started" as well as his own early career with "Casa loma stomp". He also plays tunes associated with Tommy Dorsey (who was under contract elsewhere), e.g. "I'm getting sentimental over you" and "Song of India".

Charlie Barnet recreates his "Pompton turnpike" and "Skyliner" which many of us who were in "The Forces" recall as favourites from the U.S. Forces radio in Europe. Ray Anthony contributes "Dancing in the dark", "At last", and "Stardust". Recalling the days of 78's has to include Artie Shaw who plays the definitive version of "Begin the Beguine", "Jungle drums", "Nightmare" and "What is this thing called love?". Fletcher Henderson is recalled by Benny Goodman's playing of "Down South camp meeting", and "King Porter Stomp" (previously unissued). Even if you hate classical pieces transcribed for swing bands you will be amazed by Jack Fina's rapid piano fingering in Freddie Martin's "Bumble Boogie" (For which the composer is given as two people, viz. Rimsky and Korsakov!). A couple of Duke Ellington's contributions "Take the A train" and "Sophisticated Lady" are given c.1969 as recording dates. These seem to be outside his dates for Capitol sessions and have a distant empty hall sound. Perhaps EMI Group bought-in the products from elsewhere. Stan Kenton began his recording career with Capitol during its infancy and recorded almost exclusively for the company thereafter. Some of his work was akin to experimental music but "Eager Beaver", "Artistry jumps" and "The peanut vendor" are danceable. Harry James recalls "You made me love you" (from 'Edwardian' days), and Eric Coates's "Sleepy lagoon" Bob Crosby gives us "Once in a while" and "Big noise from Winnetka". Kay Kyser may be most remembered for his "College of Musical Knowledge" radio programmes but plays satisfying versions of "Who wouldn't love you?" and "Why don't we do this more often?" (a hint to EMI) and a dance number "Pushin' sand". Guy Lombardo is represented with only "Auld lang syne" with which he closed his programmes. He had many other tuneful recordings. Unfortunately Freddie Martin has two adaptations from classics.

* Chaikovsky is insulted with "Tonight we love" and Richard Addinsell with "Warsaw Concerto". [* see note at end of reviews]

The introduction of magnetic tape to the studio after World War II enabled bands to record longer pieces without needing to turn the record over. So we have uninterrupted versions of "Sing, sing sing" from Benny Goodman, "Lullaby of Birdland" from Count Basie and "Apple Honey" from Woody Herman. Incidentally, when Mr. Herman went into the studio in 1948 he had with him the young Stan Getz who was featured in a (then) brand new tune "Early Autumn".

These recordings, when re-made, were already in the realms of nostalgia as big bands were dying because the new young generation favoured vocal records and were dancing less in the ballroom sense. Big bands came into existence for dancing. Only those which survived into the 1960's and later, became concert bands. In the main these two sets represent the music prior to the end of WWII. One assumes that they have been reissued along with various other CDs

signifying the end of that war in its European sphere.... and while there are still potential purchasers living. Thus they serve as nostalgia again to us and useful to those participating in the revival of ballroom dancing. Excellent booklets of notes by Pete. Welding recall the era of the big bands and include fine photography of the band leaders. As a footnote I wonder why Capitol, when inviting big bands into its studios to record their milestones chose to ignore the black bands which were equally as good as their white compatriots. Each of the four CD's plays for 77 minutes, representing a price bargain. "Let's dance" is CDP 8278132; "In the mood" is CDP 8278162

VE DAY : THE OFFICIAL BRITISH LEGION COLLECTION of 50 POPULAR SONGS FROM THE WAR YEARS

That title is self-explanatory but a sub - title saying "Celebrating 50 years of peace in Europe" is complete rubbish. There is STILL war being waged in parts of Europe. As I go around I find that many people nowadays have no idea of what constitutes Europe, due no doubt to certain POLITICAL propaganda. Now to the Music... ..

Although this compilation is published by EMI other companies have generously allowed their recordings to be included. I think it is gratifying to note that the Royal British Legion will receive a royalty from the sale of this set to assist its still necessary charitable work.

"Run, rabbit run" (Flanagan and Allen), "We'll meet again" (Vera Lynn), "We're gonna hang out the washing on the Siegfried Line" (Billy Cotton), "I've got sixpence" (Organ, dance band and me [Billy Thorburn]), "The last time I saw Paris" and "London Pride" (Noel Coward), "Beneath the lights of home" (Geraldo), "White cliffs of Dover" (Vera Lynn), "Don't sit under the apple tree" (Andrews Sisters), "Silver wings in the Moonlight" (Anne Shelton), "I'm gonna get lit up" (Joe Loss), "Comin' in on a wing and a prayer" (Ambrose), "This is the Army Mr Jones" (Irving Berlin), "No love no nothin'" (Dorothy Carless), and "My guy's come back" (Joe Loss), were all inspired by the War.

Patriotism, separation due to the war and just wishful thinking inspired others or revived them. "American Patrol" was ages old - Sousa recorded it in the first years of this century [and it was old then!]. Other elderly tunes are "You made me love you" (Teddy Foster), "Begin the Beguine" (Eddie Heywood), "Roll me over" - (an old "Forces" song recorded by Billy Cotton with clean lyrics of which I never knew the existence until receiving this CD!!), Artie Shaw was requested to play his version of "Frenesi" so many times that he began to wish that he had never recorded it.... but it is a fine version. "The Anniversary waltz", which originated as a Jewish air, was recorded by both Al Jolson and Bing Crosby. Here we have the latter, who also brings us "If I had my way", "You are my Sunshine", "Moonlight becomes you" and "I'll be seeing you". Carroll Gibbons recorded a rare vocal in "I don't want to walk without you" accompanied by the Savoy Orpheans. Young Judy Garland found herself suddenly popular with "Over the Rainbow", a song of comforting hope during the war. Just think!! it was almost cut from "The Wizard of Oz" because someone felt it held up the movement of the film!! Poor Judy could never lose it. Perhaps the jaunty

February, 1918

THE Phono RECORD

defiance in Marlene Dietrich's "See what the boys in the backroom will have" made it popular. That was almost a film casualty. Sentimental recollections spring from "Room 504" sung by Binnie Hale. In the same vein is "You'll never know" (Dick Haymes).

The popularity of some tunes or versions of them is inexplicable, such as the Hammond organ version of "Tico, Tico" played by Ethel Smith, "Swinging on a star" (a song with a moral from Bing Crosby): "Paper doll" (from 1915 - Mills Brothers): or the very individual version of "Whispering Grass" by the Ink Spots. All excellent songs, but unconnected with war. In past wars, the same songs have been heard sung from both sides of the line, oft-times with different words, but during WWII one song with an almost literal translation, was heard in German and English. It was "Lilli Marlene". It was written in Germany some while prior to the war by Schultze & Liep as "Lied eines Jungen Wachtpostens". We have it now as "Lilli Marlene" sung by Anne Shelton.

With Notes by Michael Kennedy, this collection put together by Chris Ellis, is aimed at we survivors of World War II who like to hear our old musical friends again. I hope they will prove pleasurable to those too young to have heard them the first time around. A highly recommended set, beautifully transferred. Each CD plays for 74 minutes. Available in all versions - CDEM 1549 : cassettes TCEM 1549 : LP EM 1549. E.B.

* Note from Ernie Bayly: I am tired of people who continue to use old German or French transliterations of Russian, especially in names. So, I conduct my own personal campaign against them. Any complaints or comments to Ernie please, care of this magazine.

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